

# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. II., No. 33.

NEW YORK: SATURDAY, AUGUST 16, 1879.

Price Five Cents.

Professional Cards three dollars per quarter, in advance. Changed as often as desired.

CATHERINE LEWIS.

PRIMA DONNA.

Address care of

NEW YORK MIRROR.

A LICE DUNNING LINGARD,  
Australia.  
Address care MIRROR,  
12 Union Square, N. Y.

ALFRED KLEIN,  
As Sir Joseph,  
Haverly's Juvenile Pinafore Co.  
Address at this office.

A. E. LAWRENE,  
Leading or Juvenile,  
(Late of the English Theatres),  
186 Grand St., Brooklyn, N. Y.

A. C. DACRE,  
Address Russell Club, Regent St., West,  
London, England.

A. TORRIANI, JR.,  
Address this office.

BILLY ROBINSON,  
White and Black Comedy.  
Open for engagements with Minstrel Parties.  
For ensuing season. Address this office.

CHARLES GILDAY,  
Comedian,  
Harry Miner's Theatre.

CHARLES H. KIDDER,  
As Albert Stormking  
In Unknown.  
Season 1879-80.

CHARLES ABBOTT,  
Leading Juveniles. At Liberty.  
Address Agents, or 96 F. Street,  
South Boston, Mass.

CHARLEY BANKS,  
Comedian.  
Author of Gen. Grant's Trip Around the World.  
Address care C. R. GARDNER, 12 Union Sq.

CAPT. GEORGE T. SHAW,  
Stage Manager,  
Volks Garden Theatre,  
199 & 201 Bowery, N. Y.

CHARLES F. WIEGAND,  
Advertising Agent,  
Season 1879-80.  
Grand Opera House, N. Y.

CHARLOTTE NEVILLE,  
127 East 15th Street,  
Or Agencies.

CHARLES J. EDMONDS,  
Now in Deadwood.  
Address this office.

CLARENCE R. LEONARD,  
Juvenile.  
At Liberty.  
Address Agents,  
12 Union Square.

DORA STUART,  
With Diplomacy Combination,  
Address at this office.

EDWARD KENDALL,  
With Templeton's Star Alliance.  
Southern tour of 1879-80.  
Permanent address, 154 Court St., Boston.

ETHEL LYNTON,  
As Josephine,  
In Pinafore.  
Address this office.

ELLA MAYO,  
Serio-comic and Balladist.  
Permanent address,  
398 Bridge St., Brooklyn.

EVA BYRON,  
As Hebe,  
Laurent's Fifth Avenue Company,  
En-route.

EDWARD WARREN,  
Juvenile.  
Address Agents.

EDWIN PRICE,  
Leading Man.  
Address at this office.

FANNIE BEANE,  
As Josephine.  
Harry Miner's Theatre.

FRED. FELTON,  
Stage and Business Manager.  
Cronce's Garden.  
Indianapolis.

FRANK A. TANNEHILL,  
Leading Man and Stage Manager,  
Address this office.

FRANK W. SANGER,  
Juveniles.  
Address this office.

FRED. JEROME,  
At Liberty.  
Address 201 West 14th St.

FRANK HAYDEN,  
Tenor Singer and Comedian.  
As Ralph and Capt. Corcoran, Alexis, &c.  
Address 27 Holyoke St., Boston, Mass.

FANNY MCNEIL,  
Da-y's Theatre, Season 1879-80.  
Address care this office.

SEASON OF 1879-80.

JOHN A. STEVENS,

IN HIS OWN EMOTIONAL ROMANCE, ENTITLED

"UNKNOWN,"  
A RIVER MYSTERY.

THRILLING TABLEAUX, POWERFUL SITUATIONS, CHARMING HOME PICTURES,  
EXQUISITE MUSIC, AND MR. STEVENS' OWN COMPANY.

"UNKNOWN" HAS BEEN EVERYWHERE PRONOUNCED A PLAY OF INTENSE HUMAN INTEREST.

GEORGE F. KETCHUM.  
First Low Comedian.  
With John A. Stevens' Unknown Comb.  
Re-engaged for Season 1879-80.

GEORGE F. DE VERE.  
Booth's Theatre, Season 1879-80.  
Address at this office.

HELEN GRAYSON.  
With Adah Richmond Troupe.  
Season 1879-80.

HENRY W. IRVING.  
Juvenile and Walking Gents.  
Address WALL & HANLEY,  
14 Union Square.

HELEN RICHMOND.  
Address  
12 Union Square.

H. CUSTER KENNEDY.  
Engaged with Mary Anderson.  
Season of 1879-80.

HELEN FLORENCE.  
Leading Juveniles.  
Address care MIRROR.

HARRY GWYNETTE.  
Address at MIRROR Office.

HARRY VAUGHN,  
Leading Business.  
South Norwalk, Conn.  
"At Rest."

HARRY J. BRAHAM,  
Leader of Orchestra,  
Rice's Evangeline Company.

H. E. DIXEY.  
As The Rajah in Horrors.  
Rice Surprise Party.  
Union Square Theatre.

IRENE ACKERMAN.  
Juvenile Ingenue and Soubrettes.  
Address SIMMONDS & BROWN.

J. C. KENNY,  
Leader of Orchestra,  
Broadway Theatre.  
Address this office.

J. C. PADGETT.  
At Liberty.  
Address this office.

JOSIE BATCHELDER.  
Soubrette.  
36 East 12th Street,  
Or Agents.

JAMES L. CARHART.  
Address  
169 W. Twenty-third Street,  
New York.

JENNIE McCLELLAN.  
68 Hudson Street, Boston.  
130 East 13th Street, N. Y.

J. WINSTON MURRAY.  
Leading Heavy.  
With Joseph Murphy, Season 1879-80.  
Address care this office.

JOS. FRANKAU,  
Low and Character Comedy.  
Address this Office.

KATIE ESTELLE.  
As Madame Laurent in  
Elliot Barnes' Only a Farmer's Daughter.  
Address at this office.

IZZIE MAY ULMER,  
Soubrette.  
On her Yacht for the Summer.  
Address agents.

LITTLE EVA FRENCH.  
The greatest Eva of them all.  
Disengaged for coming season.  
Address 178 Sixth Ave., N. Y.

LESLIE GOSSIN.  
Disengaged.  
Address Windham, Greene Co., N. Y.

ILLIAN CLEVES CLARKE.  
Address  
MIRROR Office.  
New York.

LOUISE TEMPLE.  
At Liberty.  
Can be engaged for Hebe or Soubrette parts.  
Address this office.

LEONARD S. OUTRAM.  
Member of the  
Bandmann Special English Company.  
Address Lotos Club.

MISS ROSE ADRIAN.  
Soubrettes and Boy Characters.  
Address care Dramatic Agents.

MISS NELLIE MORTIMER.  
Booth's Theatre, Season 1879-80.  
Address at MIRROR Office.

MISS CHRISTINE PERCY.  
Balladist and Operatic Vocalist.  
131 Clinton Place.  
New York.

MILE. DESIRÉE.  
French and English  
Opera Bouffe and Burlesque.  
Address this office.

MISS MINNIE OSCAR GRAY.  
Together with WM. T. STEPHENS  
And his Dramatic Dogs, Romeo and Zip.  
Address this office.

MISS STELLA CONGDON,  
At Liberty.  
Address this office.



JOHN A. STEVENS.

An immediate success has followed the presentation of "Unknown" in all the large cities of the country during the past season. The sterling press and vast audiences nightly have hailed it as the

## IDEAL AMERICAN ROMANCE.

During January and February of the past season "Unknown" was produced in New York, where it created a profound sensation and drew packed houses. This great run was brought to a compulsory termination by previous contracts compelling the departure of "Unknown" on a Western tour, where its electric success became a proverb. Every newspaper in New York bestowed its praise upon this absorbingly interesting play. Witness these excerpts:

"Its best praise lies in the fact that it came modestly heralded, and has, by its own merit, won its way to standing-room only and general praise."—NEW YORK HERALD, Feb. 8, 1879.  
"The dialogue throughout is sprightly."—CORNELL ADVERTISER.  
"America's best melodrama."—NEWS.  
"Hailed with shouts of approval."—NEW YORK WORLD.  
"Strongly romantic and exceedingly interesting."—STAR.  
"Mr. Stevens acted with great power."—TIMES.  
"It made a strong impression."—TRIBUNE.  
"Schr gut."—STAATS-ZEITUNG.  
"C'est un drama magnifique."—COURRIER DES ETATS UNIS.  
"One of the cleanest plays on the stage."—TELEGRAM.  
"Received with cheers."—GRAPHIC.

"It has been very successful, and there need be no hesitation to describe it as a remarkable dramatic production."—NEW YORK SUN, Feb. 9, 1879.  
"A play of striking force."—MIRROR.  
"An absorbingly interesting play."—EXPRESS.  
"A good play, well acted."—POST.  
"Mr. Stevens has made himself a name."—MAIL.  
"'Unknown' entertains right royally."—SUNDAY DISPATCH.  
"Full of fine effects."—SUNDAY TIMES.  
"Elicits universal commendation."—SUNDAY MERCURY.  
"Crowds flock to see it."—SUNDAY NEWS.  
"Followed with delight."—TURF, FIELD AND FARM.  
"A popular success."—SPIRIT OF THE TIMES.

ADDRESS C. R. GARDNER, MIRROR BUILDING, 12 UNION SQUARE, NEW YORK.



## DRAMA IN THE STATES. DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Chicago.

AUG. 10.

**McVICKER'S.**—Herr Otto Peltzer's adaptation from the German, called *Gretchen*, is quite enough to cause those who have suffered the agony of sitting through the piece to carefully avoid the theatre where Herr Peltzer's adaptations or original emanations may be up for representation, if indeed Herr Peltzer is given other chances to torture the public. In short, Herr Otto Peltzer's *Gretchen*, adapted and tinkered from the German, is damnable rot, unrehearsed by plot or purpose of any perceptible sort. Lina Tettenborn, a soubrette whose abilities are of a kind which best appeal to the Teutonic taste, capered through the principal part. This lady is lively but ungainly, while her singing is the most unpleasant feature of her performance. Yet she appears to be painstaking, and her broken dialect is superior to that of Emmet, Knight, and the other stage "Dutchmen," who, unlike Miss Tettenborn, have not the advantage of birth to assist them. That excellent comedian, M. W. Fiske, had no chance at all; R. C. Brown did a praiseworthy character "bit" as an obsequious dry-goods clerk, while the others of the cast, not being endowed with talent of any description, muddled their parts in a dreary manner. Business light. 18th, John Dillon, supported by Blaisdell's co., in *Our Next President*; or, the Dark Horse—posthumous work of the late Philip Stoner. A Quarter to Eleven, another new piece, will also see the light.

**HAYERLY'S.**—The admirable representations of *The Banker's Daughter* by the Union Square co. have continued to very large business—the total receipts for the week being some \$8,000. Some fault has been found with Mr. Palmer's company for not speaking their lines audibly enough for those of the audience back of the front rows of seats. This, the ladies and gentlemen of the company claim, is due to the bad acoustic properties of the house. Ellie Wilton, the new leading lady, has made a pleasant impression, and will no doubt acceptably fill the position of the simpering Sara. The Banker's Daughter will run week of 11th, and then we will have, probably, Mother and Son.

**QUINLAIN'S (late Hooley's).**—The J. H. "Wallack" Four Star comb, have with difficulty kept the gas burning at this demoralized place of entertainment (?) during the week past. The "four stars" must belong to the "milky whey." Surrounded by lesser satellites, they have attempted *A Scrap of Paper*, with ill success. With the exception of Frank Aiken's *Prosper*, the entire cast were unequal to the handling of Sardou's delicate work. Inasmuch as the majority of "Wallack's" co. have never before played outside of the rural villages of the great Northwest, this was not surprising. Business bad. "Wallack" moves upon Milwaukee 11th, where he brings out *The Comedy of Errors*, which would have been done here but for Dick Hooley's fear of the displeasure of Robson and Crane, and the possible cancellation of their date. "Wallack" has so far modified his advertisements as to preface his alleged name with his initials, though in such small type that they can with difficulty be observed with a powerful microscope; so he deserves little credit for the change. This house will be closed until the 20th, when the Aimee Opera-Bouffe co. open the regular season; Mahn & Russell's *Fatinitza* co. will follow.

**HAMLIN'S.**—John A. Hamlin has arrived home in the nick of time. Things at this house have been in a rather chaotic condition for some time. Ed Arnott early in the week became cranky, either at the public's apparent lack of interest in him, or because everybody about the theatre did not feel disposed to bow down and worship his greatness. At all events he kicked, and withdrew after Monday night's performance, leaving the temporary managers, Messrs. Wharte and Morris, rather in the lurch. They came up smiling, however, and engaged W. J. Cogswell to take Arnott's character in the drama of *Ruthven the Vampire*—horrible, hair-raising, musty old piece, exhumed from Heaven knows what depths of obscurity. Cogswell's efforts have caused him to perspire freely, but artistically he was a sad failure. Master Newman, Nellie Parker, Harry C. Stanley, J. B. Radcliffe, and Freedman and Wilson appeared in their specialties preceding the drama. Business light. 11th, W. J. Cogswell in *Nick of the Woods*. Hamlin will open the season Aug. 30 with a stock co. He will abolish smoking in the theatre. Standard and new comedies, dramas, etc., will be presented in the best style. Eliza O'Connor, Marion Fiske, Estelle Mortimer, Henrietta Irving, Alonzo Schwartz, W. H. Crompton, Harry Mack, and W. Scallan are already secured, and negotiations are in progress with Samuel W. Piercy. This departure will, I think, be a success.

**ITEMS.**—This week G. W. Walters and his wife and daughter have chilled the blood of the honest working people who frequent the Halsted Street Opera House, in Lucretia Borgia, 11th, Pink Dominos and Casto by the stock.—The National Theatre presents J. H. Trew, a stage-struck tailor, who will make night hideous in a composition of his own, which he calls Mother and Daughter. Charles E. Andrews, one of Jack Haverly's smart business men, arrived from the Slope early in the week, and after remaining in town a few days went on to New York to take charge of Haverly's Lyceum. Charley is a good boy, and will be missed, though his successor, Will J. Davis, is a very popular and pleasant gentleman.—Horace McVicker, business manager of McVicker's, is back from a brief vacation. Horace and the old gentleman are not going to take back seat next season! They have captured Neilson, Mary Anderson, Lotta, Dan Thompson, Herrmann, Maretzko Opera co., etc.—The fortunes of poor old Dick Hooley at Quinlan's Randolph Street Theatre are at a very low ebb.—The Blaisdell's

Marble, Charles Stanley, Joe Everham, D. Fitzpatrick, C. Kent, C. M. Collins, Richard Brown, Louise (Mrs. John) Dillon, Nellie Taylor, Amelia Watts, and Fanny Dillon (youngest daughter of the comedian).—The Katie Putnam co. commence their season in Lexington, Ky., Aug. 26 (State Fair week).

Manager Edwin Clifford writes me that he has so far engaged W. B. Arnold, Flint Kennicott, Harry A. Ferris, H. P. Askew, Mrs. Mary McWilliams, and Agnes Kennicott. The Putnam has the draft necessary for country towns, so the company ought to do well.—Harry Webber stars next season in *Nip and Tuck*, the piece in which he first attained any prominence. He will be supported by a company under the management of Joseph A. Gulick, for which Walter Lennox, Harry Colton, Eva Webber, and Little Eva French have already been secured.—J. M. Nixon will run out an "Evangelical" Uncle Tom company. Sam Lucas will do Tom, and Nixon has picked up a broken down Baptist preacher to work the pious racket. The show will make a specialty of church members and Sunday-schools.—Henderson of the Tribune—by the way, one of the ablest and most unbiased critics in the country—deserves the thanks of the profession for calling attention to the crookedness of the man known as J. Fubbs Wallack. How reputable people not suffering for want of engagements can travel with this man is a mystery.—Frank Lawlor, J. M. Hill, W. H. Crane, Joe Murphy, P. T. Barnum, Maurice Grau, Denman Thompson, Len Grover, and other notabilities have been in the city during the past week.—Fred E. Goldthwaite is in town disengaged, which is not surprising, as Freddy is pretty but not talented.—Den Thompson follows Dillon at McVicker's.—Alf and Lulu Wyman and a company play in Yakie at Hamlin's one week during the Exposition.—J. M. Hill will manage Barrett next season, all reports to the contrary notwithstanding. Mr. Hill is a Chicago man, and we feel proud of him.—It is gratifying to be able to report that the circulation of *The Mirror* has largely increased in this city. Smith, the enterprising newsdealer of 122 Dearborn street, who has most of the theatrical trade, will back me up in this statement. The sale of Hart's News is declining.

### Philadelphia.

**WALNUT.**—The Mordaunt-Boniface comb, commenced a week's engagement on Monday evening in Queen's Evidence before a large audience. The piece will be played the balance of the week. Aug. 18, Louise Pomeroy in *Fate*.

**South Broad.**—The children's troupe began the second and last week of *Fatinitza* on Monday to a full house.

**GRAND CENTRAL.**—New arrivals for this week are Ada Lanier, Alfred and Charles Thompson and Alice Ransome. The Garden promenade concerts continue in force.

**New AMERICAN.**—Houssabrocura Sam, Japanese balancer, and Bert W. Wallace are new attractions this week. Performance concludes with *The Irish Exile*. Business fair.

**ITEMS.**—Hattie Arnold of the North Broad is suffering from inflammatory rheumatism.—Mile. De Rosa, the danseuse, is at her home in this city.—W. H. Bailey, the well-known actor, runs an ice-cream saloon on Market street.—Chas. H. Brown is negotiating for the Museum at Ninth and Arch streets.—Sophia L. Myers, wife of R. Fulton Myers, the minstrel performer, died here recently of apoplexy.

### Boston.

The various Summer gardens about the city do not seem to affect the Park Theatre much, for it has been crowded by Revels.

Revels will continue one week more, when Hiawatha (somewhat altered) will be revived.

The wonderful success of the "Ideal Pinfore" performance at the Park Garden, Providence, has induced the management of the Oakland Garden to try the same thing.

Den Thompson is to appear at the Boston Theatre the coming season.

### Brooklyn.

**MOZART.**—This house takes the lead this week with an immense list of attractions, and as the price of admission is but the nominal sum of fifteen cents, it has correspondingly large audiences. The programme is as follows: Wambold's California Minstrels (in their first appearance in Brooklyn in two years); the popular Harry Bennett; the Hassons, sketch artists; Charles Banks, Ethiopian comedian; John B. Mills, dialect comedian; Lulu Harris, vocalist, and many others. The whole concludes with Pinafore, superbly rendered by an excellent company. May Arnott, who possesses a strong voice, personates Josephine; Charles Banks, Butcherup, and May Adams, Cousin Hebe. This young lady has a good voice, and by cultivating it she may in time occupy a prominent place among vocalists. Harry Bennett gives a fine rendition of Dick Deadeye. The scenery was painted by Charles Harrisen, and it does him credit. John Hammond is manager of the company, and intends taking it out on the road. The route is as follows: From New York to Australia; from thence to Zululand; then follow in succession Madagascar, Hong Kong, several other cities in China, the Sandwich Islands, San Francisco, and so home.

**OLYMPIC.**—The engagement of N. S. Wood proved so successful on his last visit here, that the management think themselves warranted in re-engaging him. He therefore plays this week in the local drama, entitled *Nan the Newsboy*, and on Monday night opened to a good house. Fanny Herring also reappears in *The French Spy*. Friday evening benefit of Mr. Wood.

**COURT SQUARE.**—Mile. Circe's Troupe of Sylphs and Sirens, as the bills have it, return another week to fascinate the lovers of the beautiful. The programme also comprises the following: first appearance of Lou Sanford as a serio-comic vocalist; also of Lizzie Parker as a song-and-dance lady; Capt. Webb, who is said to be the smallest negro comedian on the stage; Annie Wood, in vocal selections; Press Eldridge in burlesque; re-engagement of Thomas and Watson; Tillie Lehman, soubrette, and other young lady singers. The performance concludes with Eldridge's burlesque, *The Nine Beauties*. Variety will undoubtedly pay better in this theatre than the legitimate, but in order to be successful great business tact must be brought into action. We await with interest the present experiment. Hyde & Belman open this theatre Aug. 25.

**THE MIRAGE** can be purchased at C. J. Devlin's, corner Jay and Fulton; also of Davison & Coen's, corner Washington and Johnston.

### Cincinnati, O.

**LOOKOUT OPERA HOUSE.**—The popular (?) actor, G. A. Henderson, supported by the "Standard" Theatre co. in his sensational drama in four acts, entitled *A Marked Life*,

There was nothing "marked" about the play, neither did the acting come up to the standard of the worst amateurs we have seen in our city. Another such company will settle the date of the Lookout Opera House.

Never in the history of Cincinnati theatres, has such extensive preparations been known as are now on foot for the coming season. Every possible place of amusement here is already utilized for that purpose. No busier workshop can be found at present than our theatres, making everything in readiness for the 1st.

The Grand Opera House is undergoing a thorough renovating, being painted, gilded and frescoed. The National, Robinson's, Heuck's, Pike's and the Coliseum follow suit. All the theatres promise a reduction in their prices of admission, to which the regular theatre-goers will raise no objections. The "rats and mice" of the profession, those inevitable amateurs with ill-studied parts, seem to anticipate being smothered by the tide of Legitimate that will wave over Cincinnati in a few short weeks. Theatrical managers have monopolized all the places in which they held forth, so they will now be compelled to crawl into their respective holes for a season at least.

**ITEMS.**—Ida Lewis, a variety actress en-

### St. Louis.

AUG. 9.

At last there is something definite in the matter of announcements. Charles Pope arrived home last Tuesday, and says that he will positively open his new theatre Sept. 22, which is a week earlier than was originally anticipated. It will be a herculean task, and a great triumph if he succeeds, as the ex-Church of the Messiah is at present almost a mass of debris—although the theatre is assuming shape. He has made dates to Jan. 5, including engagements with the Florences, who promise a new comedy; the Criterion Comedy Company, the Bowers-Thompson comb, Milton Nobles, Emerson's Megatherians, Meade's Church Choir Pinafore, Gran's Paolo Marie and Capoul opera, Adah Richmond opera co., Strakosch's Opera troupe (second St. Louis season), and D'Oyley Carte's Gilbert and Sullivan co. (if Mr. Sullivan's illness does not put a stop to operations). The statement that Arden R. Smith was to be treasurer was premature. Ed Zimmerman will attend to all office and business matters. Mr. Pope has already received high offers for the stores in his building.

The Olympic Theatre will be first in the field, opening its season Sept. 1, with the Tony Pastor comb. Then will follow in succession the Berger Family and Sol Smith Russell, the Colville Folly co., and John McCullough.

A week later the music begins at the Opera House, Joe Emmet, a native St. Louisian, opening the ball; Rice's Evangeline troupe will follow, then Duff's Standard Theatre co. in Fatinitza, with Buffalo Bill and his "Lo's" coming after. The Spaulding-Norton comb. will luxuriate in one treasurer, the affable, good-natured Pat Short, to whom it is a pleasure to pay money even for a poor performance. George McMannis, who was once treasurer for Dan Rice, also for the Olympic Theatre, and was also manager of the Brown Stocking Base Ball Club during the season of 1877, will be assistant treasurer of the Opera House. He is well known about town, is a most amusing companion, and is one of the best story-tellers in this section, never failing better than when entertaining a score of his intimates. George Hewer has been assistant treasurer at the Olympic for a number of seasons, and is a very competent and faithful young man, being well liked by the patrons of the theatre.

It will not be possible to obtain a list of stars at either of the above houses until Messrs. Norton and Spaulding return.

The season at Uhrig's Cave has been a success. Messrs. Collins and Short doing well at the managerial wheel. They have provided good entertainments and have made some money. On Thursday evening the charming young vocalist, Esther Butler, benefited, and received an ovation, the lady having become very popular with the fashions on account of her talents and modest, ladylike bearing. Next week Girod-Girod will take the place of Pinafore and The Chimes, and will probably run to the end of the Summer season.

The Haleyon company are doing well at Bodeman's Garden, with Trial by Jury and Pinafore. Next week the companies of the Police Reserve regiment will send squads of sixteen men each to drill between the pieces—the squads changing each evening.

To-morrow evening Miss Howard-Metcalf will receive a benefit at Bodeman's. She is a very charming and talented young artiste. On Monday W. H. Stanley, the best Bassstraw we have yet had here, will join the Haleyon co. He was a member of the Del Vecchio co. that got stranded at Denver, Col. Several novelties are underlined.

**ITEMS.**—Cooper & Bailey's Circus open here Tuesday on the Lucas Lot. On Monday evening they have their grand torchlight and calcium procession. They have by far the finest "paper" ever seen in St. Louis.—Barnum is on the warpath, and is out this morning in a double column "ad" in all the dailies, and he is evidently going for blood, although he does not commence to show until the 25th inst. His most unique announcement is: "I have that within which passeth every other show"—which is worthy of taking place with Lester Wallack's "Mark, the perfect man," at Mark Smith's funeral.

Here is the drapery that overflows the cup: they have not only refused to receive Wakefield's mail at the Opera House, but have also nailed a block of wood over the letter drop in the door of his late office.—The Haley Bros., two of St. Louis' favorite native song-and-dance men, will have a benefit at the Haleyon company are doing well at Bodeman's Garden, with Trial by Jury and Pinafore. Next week the companies of the Police Reserve regiment will send squads of sixteen men each to drill between the pieces—the squads changing each evening.

To-morrow evening Miss Howard-Metcalf will receive a benefit at Bodeman's. She is a very charming and talented young artiste. On Monday W. H. Stanley, the best Bassstraw we have yet had here, will join the Haleyon co. He was a member of the Del Vecchio co. that got stranded at Denver, Col. Several novelties are underlined.

**ITEMS.**—Hurley, the scenic artist, died at St. Michael's Hospital here last week.—The amateurs are laying out a big season. One association has announced its intention to produce Medea, K. Lear, and some other equally light and easy plays.—Mrs. A. Courtland Munn, a lady of social prominence, who has for two or three years held a high position among amateurs here, principally on account of her great personal beauty, has retired to private life.

### Louisville, Ky.

AUG. 9.

Macaulay's Theatre opens the season Sept. 1, with Maggie Mitchell as the attraction.

**OPERA HOUSE.**—The lessee of this place has decided to run the house the coming season with concerts, minstrel parties, and lectures only. It will in the future be known as Library Hall.

**DAVIS'S THEATRE.**—E. W. Hayes was compelled to forfeit his lease during the past week, owing to his time being occupied, for some time at least, at the Exposition. Wm. Warner, late business manager at Macaulay's, has assumed charge of the house and will run it with first-class combinations.

**METROPOLITAN.**—Opens Aug. 18, with the new stock company in drama, Aurora Floyd, and farce, Mr. and Mrs. Peter White.

**KNICKERBOCKER.**—Business still continues

large, but the show given was not up to an average. After the usual first part comes Morton and Miles, as the Irish Boys; fair amateurs but bad artists. Ella Jerome, who scored a hit in her serio-comic selections. The Woods, George and Nettie, as character actors, were very tame. The Jeromes, Charlie and Nellie, met with favor in their musical selections. LeRoy and Aman, as the German Brewers, proved themselves clever artists. The Morton Sisters, who were billed as premiere dancers, would make greater success in the back row of some fourth-class Black Crook company. Closing Aug. 10.

### Baltimore, Md.

Before the opening Ford's is to be thoroughly renovated, painted, etc., and is to have entire new sets of scenery. Among the engagements are the following: Edwin

# THE NEW YORK MIRROR.

3

Morton and Miles, the Jeromes, the Woods, and LeRoy and Aman. Announcements Aug. 11: Moore Sisters, Lord and Phoenix, Ida Cory, Sheridan Brothers, Leah Hortense and the Seamons, Charles and Gertrude.

ITEMS.—Mr. and Mrs. Barney Macaulay left the city 8th, and will spend the rest of the summer in the East. John Macaulay, brother of Barney, has moved here, and assumes charge of Macaulay's Theatre. Mr. Warner, who has been manager of the house since it was built, retiring, and will take charge of Davis' Theatre under very favorable auspices.—The General Railroad Ticket Agency of the United States will convene at the Galt House Monday, Aug. 11. During the meeting the subject of theatrical rates will come up and be acted upon, which will interest all companies next season.—John Raine, a very clever comedian of this city, has just closed an engagement with the Hi Henry minstrel party, joining them Sept. 1.—Marshall Adams, a Louisville favorite, who has been spending the summer at his old home in this city, opens at the Knickerbocker Sept. 1.—A drama entitled Little Outcast, written by Louisville's greatest author (2), George Fredericks, is offered for sale. Managers should not be greedy and all send bids at once.—THE MIRROR can be found at Chas. T. Dearing's, corner Third and Jefferson streets, every Saturday morning.

## Indianapolis, Ind.

OPERA HOUSE.—The Megatherians, an alleged minstrel organization, have succeeded in procuring dates 11th and 12th. Their poster presents names of no extraordinary talent or merit. No doubt the affair is of the snap order, and gotten together for the express purpose of a summer raid. That is the estimate that has been made of the affair here. The Fatiniza Opera troupe the 8th of September. Berger Family 25th.

PARK.—Joseph Jefferson the 15th of September; McKee Rankin the 25th.

CITY GARDEN.—A minstrel first part, introducing George Blake, Annie Boyd, Joseph McBride, C. W. Goodyear and the Virginia Trio in songs and witcisms. The olio was headed by McBride, in a bone solo; then came Redmond and Blake, in a selection of songs and dances, presenting Irish songs and sayings without the dialect; Redmond dances fairly, and his partner—well, she dresses very neatly. The Virginia Trio, in a break-neck gymnastic act, entitled The Washday Jubilee, succeeded in gaining a number of encores; C. W. Goodyear was the next candidate; he did not make a favorable impression—his act was too closely connected with the antique; Georgia Blake, serio-comic songs; Annie Boyd, songs and dances, which were favorably received; the Trio again, in their performance of the specialty, entitled The Continental Guards and The Escape of Modoc was the drama and concluding attraction. All the specialty artists close. The new people announced are Leroy and Aman, Baker and Mills, Grace Garland, Mrs. Moore, and Fred Felton, who returns in time to take a part in the drama, Under the Gaslight.

ITEM.—All the employees of the Garden are to be neatly and appropriately uniformed.

## Columbus, O.

Improvements at the Grand are progressing steadily, and paper is up announcing the opening by Maggie Mitchell, 25th, when she will begin a week in three of her old plays and one new one. The improvements by the following parties will make the Grand an elegant house: J. T. Morris of this city does the architectural work, Charles Munro of Macaulay's Louisville Theatre attends to the mechanical effects and interior improvements, Harry Levy of the Grand Opera House, Cincinnati, paints the new drop and scenery, George H. Kitchen & Co., of New York have charge of the illuminated signs, chandeliers and gas fixtures, W. G. Dunn & Co. and the Columbus Cabinet Co., both of this city, furnish the curtains and carpets and attend to the upholstering, while Christian F. Jensen, an excellent home artist, will beautify the interior with tressing. A couple of neat iron gates have been swing at the front entrance to shut out would-be intruders. The old Atheneum bill-boards have embraced the gas post on the sidewalk, and already reflect Maggie Mitchell's new paper. The front of the house, over the centre window, is ornamented with the name, Grand Opera, in large letters. Comstock's Opera House is undergoing needed improvements, which will be completed in time for the opening, 25th, by Nick Roberts' Humpty Dumpty troupe. The reserved seat ticket-office will continue in charge of T. H. Schneider at his music store, East State St. A. H. Smythe's, corner Broad and High, is headquarters for theatrical papers.

## Elmira, N. Y.

OPERA HOUSE.—Barlow, Wilson, Primrose and West's Minstrels came 4th to a fair-sized house. The entertainment was first-class. Mill Barlow's old-man specialty, and Eddie Fox, the violin soloist, were especially fine. Fox and Ward, Baker and Doyle, Cal Wagner and E. R. Gardner will be added to the company, 21st inst., after which ten end-men and a like number of song-and-dance artists will be the features. Route Oswego 11th, Watertown 12th, Utica 13th, Rome 14th, Little Falls 15th, Amsterdam, 16th.

ITEMS.—C. D. Bainbridge and W. H. Lytell, assisted by local amateurs, in Big Bonanza, 28th and 29th.—W. H. Loomis of this city will play Sig, Bellett and Neva Haydn in an "entertainment of Music, mirth and mystery," at Towanda, Pa., 25th, 26th, Tunkhannock 27th, 28th, Pittston, 29th, 30th, Wilkesbarre, Sept. 1, 2 and 3.—The Hummel Family have returned from Long Branch. It is reported that Sophia has accepted an engagement with the Oates Opera Co. for this season.—NEW YORK MIRROR for sale at Sullivan's Baldwin street news-room.

## Utica, N. Y.

OPERA HOUSE.—Barlow, Wilson, Primrose & West's Minstrels come 13th. For next week there is nothing yet booked. Manager John Abercrombie is still booking some of the best companies and combinations, and the outlook for next season is better than ever before.

CITY HALL.—This new and cosy place will be ready for occupancy Sept. 1. Managers desiring dates should address Janitor Rossiter, for either renting or sharing terms.

RINK.—The business here still continues good on Saturday night. Mlle. Malmburg and Rosa Blair in their duets are good. Carrie Lewis, Minnie Dewitt, serio-comics, fair, John Reilly, Irish comedian, "old," Peel Brothers, gymnasts, equal to any that have been here, while John and Charlie Phillips and Julia Edmunds always please. This week the Murphys, Paddy and Ella, the Burton Family, Clarence, John and Lottie, Billy Malone, Mabel Gray and Julia Edmunds.

## Buffalo, N. Y.

Pinafore, as presented at the Academy of Music last week by Bennett's English Opera Co., was a success. The Josephine of Eva Mills was the most finished representation of that character that we have been favored with from the many that have presented their claims for favors in the part before the critical audiences of this city. Mrs. Prescott's representation of Buttercup is a finished piece of acting, and won well deserved applause. Of the male characters, Mr. Staples as Sir Joseph, Brookhouse Bowler as Ralph, J. H. Rainier as Dick Dendevy, Will H. Clark as Bill Bobstay, are well worthy of favorable mention. Mr. Chatham sings the music of Captain Corcoran very well, but his acting is decidedly tame, and the different phases of the character are but little appreciated.

We have nothing billed for this week. But for the following Emerson's Megatherians will appear at the Academy Monday and Tuesday evenings, and W. C. Coup's Circus and Menagerie will give performances the 19th and 20th.

Shelby's Adelphi had fair audiences during the week, and the goodly number who visited this cosy place of amusement were well entertained. Mr. Shelby's theatre will remain closed till the Fall.

## Salem, Mass.

I had occasion to remark, in my last letter, that the Willows was not likely to attain a lasting popularity if a change was not made, in the management. The local theatrical manager, Mr. Moulton, has not cared to interest himself in it, for he did not believe it could be made profitable. Abner C. Goodell, the President of the railway company which owns the Pavilion, has directed all the amusements thus far. He has never had any experience in managing amusements, previously, and I think the comparative ill results of the first few days, at the Willows, were due to Mr. Goodell's being influenced too much by the erratic George Peabody, an aspirant for fame as a show manager. The Pavilion, it will be remembered, was opened July 9, when a company from Boston gave five performances. Peabody got the hall for nothing and was to get a company and scenery. He engaged the "star" combination and brought down a lot of scenery which he represented as his own. Goodell advanced \$125 to pay the company, and \$50 was taken at the door. Last Saturday James Hare, who has been a show manager here, and from whom Peabody borrowed the scenery, went to Mr. Goodell to get something for the use of it, and was told what I have just mentioned. It is to be hoped that Mr. Goodell will now dispense wholly with Peabody's services.

The past week Pedanto, the tight-rope walker, has drawn large crowds. He will remain this week, and Levonian, a trapeze performer, will also appear. The pyrotechnic display, "Eruption of Mount Vesuvius," will be given every evening.

John S. Moulton is busy arranging for the coming season. It is to be hoped Jefferson will give one of the twelve nights on the New England circuit, for which Charles H. Thayer has engaged him.

## Albany, N. Y.

LELAND OPERA HOUSE.—Manager Alhauge has secured a fine list of attractions for his Albany theatre the coming season. Some of the "combinations" which have secured dates are new to Albany audiences.

ITEMS.—Charles J. Hailes, a bright young journalist, has resigned the city editorship of the Argus.—H. P. Phelps, the author of the serial papers on "Old Albany Theatres," talks of publishing the articles in book form. They are of considerable local interest, and I hope Mr. Phelps may be successful with his venture.—George F. Learock, sometime leading man for Albaugh, was in town last week looking "ale and 'arty."

## Syracuse, N. Y.

WRITING OPERA HOUSE.—Barlow, Wilson, Primrose & West's Minstrels played here Saturday night to a fair house, "Happy" Cal Wagner joined the company here. They go to Oswego, Ogdensburg, Watertown, etc. Manager Lehnen has returned from New York, having secured engagements with most of the leading companies. The season opens Aug. 25, with Jane Coombs as Lady Teazle in the School for Scandal supported by W. E. Sheridan and co.

## Oneida, N. Y.

CONROY OPERA HOUSE.—This house has been entirely refitted with new scenery ready for the Fall season, the entrances enlarged, and every convenience for the profession and public. Daniel Conroy is again in charge, to whom all communications should be sent.

DEVEREAUX OPERA HOUSE.—Horace Devreaux is booking some first-class attractions at this house for the coming season, of which notice will be given. The Young Apollo Club of New York favored us, July 31, to a big house.

## Providence, R. I.

PARK GARDEN.—Pinafore enters upon its fifth week, and the large crowds that nightly visit the Garden attest their appreciation of the manager's effort to please.

SANS SOUCI GARDEN.—Bells of Normandy is announced for this week.

ROCKY POINT COLISEUM.—Chas Chredie's Humpty Dumpty troupe is the attraction for the week commencing Aug. 11th. This place has gained much in public favor since Manager Black assumed charge of affairs.

ITEMS.—The Providence Opera House will commence its regular season Sept. 22. The new stage is nearly completed, and the usual Summer renovating and improving is being rapidly done.—Low's Opera House opens early in September, with Annie Pixley in Miss.—The Theatre Comique opens Aug. 25th.

## Pittsburg, Pa.

The regular season at the Opera House will commence Sept. 8. The Tourists in the Pullman Palace Car will be the opening attraction.

Manager Harry Williams arrived in town last week and announces the reopening of the Academy, Sept. 8.

Trimble's Varieties has been refitted and remodeled, and will be reopened the coming Fall, possibly, by Murray Trimble. In case Mr. Trimble can obtain a satisfactory tenant he will lease—otherwise the theatre will be reopened by himself.

No definite arrangements yet made in regard to the reopening of the Lyceum and Library Hall.

## Gloucester, Mass.

M. B. Leavitt brings his minstrel co. here Sept. 25. John S. Moulton of Salem has engaged Sept. 26. Nothing else booked.

## Pittsburg, Pa.

Dates are filling rapidly at the Opera House for next season, thirteen really first-class companies having been already booked.

The Mordaunt-Boniface-Rowe comb., which opens at the Walnut Street Theatre, Philadelphia, this week, will be the first to appear here. They are set down for Sept. 9, and will present Queen's Evidence.

## Akron, O.

During past week there has been nothing in dramatic circles. The following is a complete list of the companies, with dates, that are to appear at the Academy of Music, prior to the middle of January: Sept. 3, Joseph Jefferson; 5th, Maggie Mitchell; 15th, Gotthold Octoform comb.; 25th, Mordaunt-Boniface Engaged co.; 29th, the Oates Opera Bonifice co.; 30th and Oct. 1, 2, 3, 4, Katie Putnam; 22d, Frederick Paulding; 28th, Buffalo Bill; 30th, Emerson's Megatherians; Nov. 18, John McCullough; Dec. 1, 2, New York Criterion Comedy co.; 16th, Mary Anderson; Jan. 14, Weathersby-Goodwin Froliques; 16th, Philadelphia Church Choir co.

## Richmond, Va.

VIRGINIA OPERA HOUSE.—Business good. No new faces announced. On Tuesday last Prof. F. Steubgen, leader of orchestra, and George W. King, stage manager, without notice to Manager Putnam, left the city. Their places were filled the same day by Prof. Louis Volker as leader of orchestra, and James Woodville as stage manager. Manager Putnam will remove to his old headquarters, the Theatre Comique, about the 19th and 20th.

ITEM.—Prof. C. Siegle has been appointed business manager of Mozart Hall vice H. C. Wyatt, resigned.

## Salem, Mass.

I had occasion to remark, in my last letter, that the Willows was not likely to attain a lasting popularity if a change was not made, in the management. The local theatrical manager, Mr. Moulton, has not cared to interest himself in it, for he did not believe it could be made profitable. Abner C. Goodell, the President of the railway company which owns the Pavilion, has directed all the amusements thus far. He has never had any experience in managing amusements, previously, and I think the comparative ill results of the first few days, at the Willows, were due to Mr. Goodell's being influenced too much by the erratic George Peabody, an aspirant for fame as a show manager. The Pavilion, it will be remembered, was opened July 9, when a company from Boston gave five performances. Peabody got the hall for nothing and was to get a company and scenery.

He engaged the "star" combination and brought down a lot of scenery which he represented as his own. Goodell advanced \$125 to pay the company, and \$50 was taken at the door. Last Saturday James Hare, who has been a show manager here, and from whom Peabody borrowed the scenery, went to Mr. Goodell to get something for the use of it, and was told what I have just mentioned. It is to be hoped that Mr. Goodell will now dispense wholly with Peabody's services.

## Owensboro, Ky.

THEATRICALS.—The list and dates of attractions at this house as now given forth, are Maggie Mitchell, Sept. 2; Joe Jefferson, 4th; Gotthold, 17th; Oofy Goofy, Oct. 11; Evangeline comb., 30th; John McCullough, Nov. 5; Buffalo Bill, 12th; Haverly's Mastodons, 21st; Mary Anderson, Dec. 8; Joe Murphy, 10th; F. C. Bangs, 22d; Robson and Crane, Jan. 2; Lotta, 8th; Emma Abbott's Grand Opera, 22d.

ITEM.—THE MIRROR is on sale at Gould & Kello's, Perkins & Co.'s and at George Hanley's news depot.

## Chillicothe, O.

CLIFFORD'S OPERA HOUSE.—The list and dates of attractions at this house as now given forth, are Maggie Mitchell, Sept. 2; Joe Jefferson, 4th; Gotthold, 17th; Oofy Goofy, Oct. 11; Evangeline comb., 30th; John McCullough, Nov. 5; Buffalo Bill, 12th; Haverly's Mastodons, 21st; Mary Anderson, Dec. 8; Joe Murphy, 10th; F. C. Bangs, 22d; Robson and Crane, Jan. 2; Lotta, 8th; Emma Abbott's Grand Opera, 22d.

ITEM.—THE MIRROR is on sale at Gould & Kello's, Perkins & Co.'s and at George Hanley's news depot.

## Waterbury, Conn.

CITY HALL.—This house is undergoing repairs, and will be reopened about Sept. 1. Several new sets of scenery are to be added, the stage enlarged, and the dressing-rooms remodeled—improvements which were very much needed.

ITEM.—Business good. New faces 11th: Lawton and Fash, Bally Mallery, Mabel Gray, and Mlle. Paoli. Departures: Maude Leigh and Carrie Wilson, to Springfield, Mass., the three Burtons to Utica, N. Y.

## Grand Rapids, Mich.

BARNUM AND HIS "GREATEST SHOW ON EARTH"—The Transatlantic Circus and Menagerie Aug. 14. The Merry Makers occupied the boards at Mendelssohn Hall, July 26, 28, 29, to small houses. The company is good. E. Baldwin and Mlle. Lottie still continue to get good patronage at Floral Park every Sunday. It is Mr. Baldwin's intention to establish a first-class variety co. at the Park. The London Sensation show has disbanded, and the performers have been playing here for a "stake." Alexander Hill has commenced the erection of his opera house. It will cost \$15,000, and will be furnished with new opera chairs, etc.

## Portland, Conn.

ROBERTS' OPERA HOUSE.—Haverly's Juvenile Pinafore co. is announced for 15th and 16th. They will doubtless do good business, as Haverly always fulfills his promises. Ed Rosenbaum is acting as advance agent on this circuit.

ITEM.—We are as yet unable to learn any of the people who are to appear 25th, but Newton will probably bring a good company for the race week.

S. W. Barrows & Co. have THE MIRROR on sale.

## Portland, Me.

THEATRE.—This house is now being renovated and improved. Sept. 1, the season is to open with Haverly's Children's Pinafore, 15th, Fair week, Joseph Wheeldon in Romeo and Juliet and Enoch Arden. No other engagements yet announced. Forepaugh showed here, 7th, to good business.

ITEM.—Miss Dodwell's concert will be Sept. 3, not 10th.—Tom Thumb is showing in the towns near Portland.

## Madison, Wis.

Janauschek and company are booked for Sept. 1, 2; John McCullough, 10th, 11th, 12th (State Fair week). May Fiske with Frisky Blondes at City Hall State Fair week.

The beautiful lakes surrounding our city prove a source of pleasure to professionals visiting Madison. A party of three of Haverly's Pinafore co. went out on Lake Mendota, and in a few hours secured 143 fine white bass.

## Bloomington, Ill.

After several weeks of quiet the Emerson Minstrels broke the stillness with their mammoth company, to a large audience. It is seldom that Bloomington seems so thoroughly to relish a performance as it did last evening. J. A. Barney, Harry McKisson and Charley Brown of this city are members of the troupe.

ITEM.—Nothing billed here at present. Why is this so? A good theatrical company would take the city by storm.

# THE NEW YORK MIRROR.



THE ACCREDITED ORGAN OF THE THEATRICAL  
MANAGERS AND DRAMATIC PROFESSION  
OF AMERICA.

Published Every Thursday at No. 12 Union  
Square, New York.

ERNEST HARVIER, Editor.

SUBSCRIPTION:

THE MIRROR will be sent to any address, post-dated, for \$2.50 a year, or \$1.25 for six months.

ADVERTISEMENTS:

General, Per Line, Ten Cents; Professional Cards, one dollar per month, three dollars per quarter; single insertions at transient rates, strictly in advance. Advertisements received up to 1 P. M. Wednesday. Cards changed as often as desired.

All communications intended for any Department of this paper must be addressed to ERNEST HARVIER.

The MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches throughout the country.

Entered at the New York Post Office as "Second Class" matter.

NEW YORK, AUGUST 16, 1879.

Amusements.

HAVERLY'S THEATRE—Georgia Minstrels.  
WALLACK'S THEATRE—Closed.  
UNION SQUARE—Closed.  
SAN FRANCISCO OPERA HOUSE—Closed.  
STANDARD THEATRE—Closed.  
BROADWAY THEATRE—Closed.  
GLOBE THEATRE—Closed.  
PARK THEATRE—Closed.  
FIFTH AVENUE THEATRE—Closed.  
NIBLO'S GARDEN THEATRE—Closed.  
WINDSOR—Closed.  
GRAND OPERA HOUSE—Closed.  
BOOTH'S THEATRE—Closed.  
MADISON SQUARE THEATRE—Closed.  
OLYMPIC THEATRE—Closed.  
HARRY MINER'S THEATRE—Variety.  
THEATRE COMIQUE—Mulligan G'd Chowder.  
LONDON THEATRE—Variety.  
TONY PASTOR'S—Variety.  
VOLKE'S GARDEN—Variety.

MIRROR LETTER-LIST.

Anderson, Mary	Maeder, Frank
Allen, W. L.	McCullough, John (2)
Ayers, Jos. B., (scenic artist.)	Mills, Eva
Byron, Oliver Doud	Mitchell, Maggie (2)
Bothwell, John R.	McConibrough, T. B.
Cassidy, George H.	Mack, Will (2)
Clarke, Lillian Cleves	Mortimer, Neille
Chandos, Alice	McKay, Andy
Daly, Augustin (2)	Pomeroy, Louise (6)
Dobson, Frank	Pickman, Kate
Davenport, Fanny (1)	Richmond, Adah
Eckert, T. Wilmet	Rowe, Geo. Fawcett
Fisher, George	Radcliffe, Gen. B.
Fitz, H. G. (2)	Holland, Mrs. (Leader of orchestra.)
Fraser, Robert	Sellers, G. Harry
Gesler, F.	Stevens, Chas.
Gray, Minnie Oscar	Sands, George E.
Grimm, Hamilton (14)	Scott, Lester G.
Grise, Chas. B. (2)	Schwab, Fred.
Hastings, Marie C.	Sessions, Edith K.
Henderson, R.	Stanley, Ernest, (Megatherian Minstrels.)
Hodges, D. B.	Taylor, Harry, (letter and telegram.)
Hallams, M.	Temple, Louise
Hamilton, James	Vogue, Elsie
Jackson, T. J.	Warde, Fred B.
Kelly, T. J. F.	Watkins, Amy Lee
Keane, Jas. H.	Wilmot, Alice Dunning (2)

A Very Clear Case.

There is a very old adage which says that when a certain class of persons fall out among themselves, honest men get their own.

On Saturday, March 1, in the Jefferson Market Police Court (Charles A. Flammer, Judge), Charles A. Byrne, editor of the Dramatic News, being duly sworn, deposed and said:

Q. Mr. Byrne, does A. R. Cazauran write for your paper?

A. No.

Q. Is he not an attache; has he no connection with the Dramatic News?

A. No—that is, he has no connection as a contributor.

Q. He writes nothing for its columns?

A. He may have written advertisements; that is all.

Q. Nothing else?

A. Nothing else; he has no connection with the Dramatic News.

Q. Has had none for the past six months?

A. No, he has never written a line for the Dramatic News except advertisements and perhaps an occasional letter defending his plays.

Q. He never wrote notices?

A. No.

Mr. Byrne was shown a number of the Dramatic News of February 22 with an article signed "Caz," and asked whether A. R. Cazauran wrote it.

A. No.

Q. How comes his name to be signed?

A. It is a burlesque—a joke. The first he knew of it was when he saw the article in the Dramatic News.

The inquiry stopped here. It had been charged that there was among the principal contributors to the Dramatic News an ex-State Prison convict. It had become necessary to prove this. Byrne's explicit denial changed the whole tenor of the case. His questioners had an absolute moral conviction, amounting almost to certainty, that A. R. Cazauran was then, and had been regularly, a contributor to the columns of the News, and they had two unimpeached witnesses in court to prove it if necessary; but in the face of Byrne's denial, the fact would be left in some doubt.

Just six months after this examination, to wit, on August 1, A. R. Cazauran, writing a private and confidential letter to Byrne, used these words:

"MY OLD CLOSE CONNECTION WITH THE PAPER WHICH YOU WERE SO UNFORTUNATELY FORCED TO DENY UNDER SOLEMN OATH, has left me a lingering interest for the Dramatic News."

Byrne naively printed this letter in the Dramatic News of last week, and commenting on it said:

"We print that letter without the change of one syllable—bad grammar, tautology, puerility and all. It was for these faults that we had to notify Mr. Cazauran about one year ago that we should not print in future any of the occasional essays he sent to this paper."

So much, therefore, for Mr. C. A. Byrne's sworn testimony in the Jefferson Market Police Court on Saturday, March 1.

But on Saturday, February 15, there had been given in the same court, by the same person and before the same Judge, the following evidence, under oath:

Q. Mr. Byrne, are you the editor of the Dramatic News?

A. I am.

Q. Do you own it?

A. I do not.

On Monday, February 24, C. A. Byrne went before Judge David McAdam, in the Marine Court, and being duly sworn, subscribed his signature to the following:

The plaintiff, by Howe and Hummel, his attorneys, complains of the defendants above named, and respectfully shows to this Court that AT ALL THE TIMES HEREINAFTER MENTIONED the plaintiff WAS, and STILL IS, editor and PROPRIETOR of a certain public newspaper and journal, known and called the New York Dramatic News and Society Journal. \* \* \* That by reason of said several publications this plaintiff has been impaired in his good name, fame and reputation, both personally and as a journalist, and the reputation of his said newspaper, the New York Dramatic News and Society Journal, has, by reason of the premises aforesaid, been brought into great public infamy, scandal and disrepute to the plaintiff's damage two thousand dollars.

State of New York,  
City and County of New York. } ss:

Charles A. Byrne of said city being duly sworn deposes and says that he is the plaintiff in the within entitled action; that he has heard read and knows the contents of the foregoing complaint; that the same is TRUE OF HIS OWN KNOWLEDGE, except as to the matters therein stated to be alleged on information and belief, and as to those matters he believes it to be true.

C. A. BYRNE.

(Sworn to before me this)  
18th day of February, 1879.]

ROBERT B. COMBE.

The case as it stands is as clear as day, but without the defection of Cazauran it might never have become so clear.

Perjury is not an offense against individuals, but against the law. Upon the District Attorney of New York is imposed the duty of prosecuting criminally the offender.

On the documentary evidence of the facts above furnished, he must, at the appropriate time, and before the appropriate Grand Jury, move the indictment of C. A. Byrne.

In so clear a case an indictment would follow as a matter of course. Conviction would naturally be no less speedy. The penalty for the offense is, we believe, incarceration in the State Prison.

It is an odd sequel to six months' litigation that the much-despised and bitterly assailed ex-convict should be thus instrumental in affording his ex-patron and erstwhile apologist, C. A. Byrne, the first reasonable opportunity he has enjoyed for three years of being taken off "the limits" of New York County.

When the Emigrant Band Begins to Play.

The MIRROR has alluded in terms of fitting condemnation to the proceeding of the bad actor, Herr Daniel Bandmann, in importing hither from England twenty emigrant players to perform parts which would find far abler exponents in this country. We have alluded also to his action in employing two emigrant runners to announce their coming in the public press. It is a well-known fact (and one which cannot easily be controverted) that many of the emigrants who land at Castle Garden come here under false pretenses. For this reason their distresses inspire feelings of the sincerest commiseration, and they find, in many cases, the road from the pier to the almshouse a short one.

In the case of Bandmann's emigrants, however, the false pretenses are all on the other side. The Thespian vagrants who find no favor in their own country know very well that they cannot do otherwise than better their condition by coming to this; they know that the profession in America is already overcrowded; they know also that they deserve to fail of support. When they do fail, therefore, they will be entitled to no sympathy.

But what shall be said of the action of Bandmann's two emigrant runners who, under divers pretexts, are seeking to create the false pretense that the twenty vagrants

are something other than they are? Has the public no immunity, or must it deal with them and with Bandmann at the same time and by the same means?

It cannot have escaped the notice of emigrant-runner Percy that in bringing Bandmann and his twenty emigrants to the Standard Theatre he places them within the jurisdiction of that mammoth clubber, Capt. Alexander S. Williams. The Standard is within the boundaries of his immediate precinct, and no mercy will be shown the British intruders. Had the discreet Outram (the rival emigrant runner) been entrusted with the selection of locale, we feel convinced that he would have his confederates beyond the reach of Williams, and possibly take them to some congenial resort for emigrants on the East side.

But the selection is made and cannot be reconsidered. With that we have nothing to do. But against the deliberate falsehoods published by one or both of the emigrant runners, we think it fit and timely to stoutly protest. And in protesting we do not attempt to lodge the responsibility for the emigrant log on either runner, but simply to point out wherein it is a false and lying record, devised by a tyro in the interest of an ass and intended to mislead the New York public and do injury and injustice to all American actors and actresses.

The proclamation of the emigrant runners is as follows:

"Mr. Henderson has arranged with Bandmann, the celebrated German artist, to open on or about the 6th of September in his well known specialty of Narcisse. The vagrant Mr. Bandmann virtually takes the house for three months, with a privilege of six, and with his wife, known to the stage as Millie Palmer, will play not as a stars but as central attractions in every play produced. The troupe d'ensemble will be second to none this side of the Theatre Francaise. This, Mr. Bandmann says, is the leading idea, now put forth for the first time.

"It is proposed to follow Narcisse with Dead or Alive, by Tom Taylor, and that with Nadine, by Ion Perdicaris, and then come The Merchant of Venice, Hamlet, Lady of Lyons and School for Scandal. There have been engaged Miss Rose Leclercq, the sister of Carlotta Leclercq, who came here with the late Mr. Fechter; Miss Nard D'Almayne ('nard' is Arabic for 'white rose'), who is of French-Arabic and not Greek extraction, as has been stated; Miss Eleanor Aiken, the best 'old woman' in London, and Mrs. Aveling, a lady who has been a provincial leading woman, but who plays utility business in this company. The properties and costumes are from London and Paris, ten men and two artists being now at work on them. These will include about 5,000f. worth of stage jewels from Paris and a 'real' gondola from Venice for the Merchant of Venice, which Mr. Bandmann will play in French."

What we object to in this is:

- That Bandmann has the Standard for three months "virtually" or otherwise. Reason: It is not the case.
- That the troupe is second to none this side of the Theatre Francaise. Reason: It is an organization of "duffers" who are played out in their own country and will be laughed out in this.
- That Rose Leclercq is coming. Reason: She is not.
- That Nard is Arabic for white rose. Reason: It is Semitic for emigrant.
- That Eleanor Aiken is the best "old woman" in London. Reason: She is not.
- That ten men and two artists are at work on the properties, which include 5,000f. in jewelry and a gondola. Reason: No new properties will be used at the Standard.

Our readers will understand how frail are these pretenses when we say that during the ten weary years Bandmann has been on the stage his principal (and at times only) source of revenue has been the money managers have paid him to cancel his engagements with them, and that his chief reason for importing these emigrants is that they can be engaged cheaper than American actors and actresses. As they come over in the steerage, their transportation is a small item of expenditure.

If Herr Bandmann's two emigrant runners are wise, they will bury their differences of authority and meet together to resolve on some feasible plan whereby they may serve their employer without publishing any more patent lies about him. For we cannot see how a property gondola can make him any less a bad actor, or how 5,000f. in stage jewelry can disguise the demerits of his twenty emigrant players. But perhaps one should not judge of the "runners" too harshly, for their dream of diamonds, gondolas and Arabic wild-flowers will terminate abruptly when the vagrant cohort begin to play.

—There is no truth whatever in the statement that the new spectacle which is to be done at Niblo's is Twenty Leagues Under the Sea. The Kiralfys feel very confident of the new play, and expect that it will run six months.

PERSONAL.

NORTON—John Norton is looking handsome than ever.

DAVEY—T. W. Davey arrived in town yesterday (Wednesday), and is at the Westminster Hotel.

FISHER—Josephine Fisher, who has been playing with William Nannary's Halifax company, arrived here on Friday.

KENDALL—Edward Kendall, the operatic vocalist, has been engaged by the Fay Templeton alliance, as baritone for this season.

CAVENISH—Ada Cavendish will appear in Boston on Dec. 1, and will act there for five weeks, closing her engagement on Jan. 3, 1880.

POMEROY—Louise Pomeroy has been quite ill in this city all of last week, but is now better, and expects to meet her engagement in Philadelphia on Monday.

HARRISON—Alice Harrison has returned to London after a visit to Paris. She sailed for New York on the 12th of August, having reconsidered her resolve to remain in London.

PRESCOTT—The Star says: "The beautiful and rising young artist, Miss Marie Prescott, has been resting at her home in Covington, Ky., after a season of hard work in San Francisco, Cal."

LA TOUR—Effie La Tour, a young lady of rare beauty and considerable talent, who played during the run of Baba in Niblo's Garden, returns to the stage the coming season after an absence of three years.

EDWARDS—Harry Edwards of the Boston Theatre was seriously injured lately while climbing Mount Washington, and has since been confined to his room. He will play a short engagement at Booth's, under Dion Boucicault, prior to the opening of the Boston Theatre.

WHITE—Charley White, the favorite Ethiopian delineator, advertises for dates with his new drama, entitled Old Fidelity. "Also responsible for one rattling good negro sketch or farce, in conjunction with the drama," if wanted. It strikes us that such material and such an artist will not be long in filling time for the season.

MORRIS—The new Brooklyn Theatre will be opened by Clara Morris in October. Miss Morris has engaged to do this, and also to act ten weeks at Baldwin's Theatre, in San Francisco. She is there to receive \$300 a night, and her expenses of travel. The engagement which she filled there last season—ten weeks—was successful, and at its close a contract was made with her for the season at hand. Miss Morris is in good health, and is living at Riverdale.

BURGESS—About ten days ago Cool Burgess, the Ethiopian comedian, shot and scratched superficially in the wrist a man who he claimed was the wrecker of his domestic happiness. It was at Toronto, Canada. But after the sanguinary exploit Burgess took a fast train for New York, and proceeded to appear at Jac. Aberle's Tivoli. This was wrong. He should have compelled the Canadian culprit to have played there, and thus secured atonement. To play there himself was to add penalty to grievance.

PRICE—Edwin F. Price is a Canadian by birth, and about 33 years of age. He became an actor in 1866, and in 1867 he was in J. R. Healey's company, which supported D. H. Harkins and Mrs. Allen. His first regular engagement was in a company organized by John A. Ellsler to support Helen Western. The seasons of 1869 and 1870 he played in Troy, and next through the Eastern States with Ida Leslie. In 1871 he appeared principally in New York, and in the Spring came to Detroit with Lisa Weber's burlesque company, which played for several weeks at the Theatre Comique. In 1872 he went to Pittsburgh and remained there several years in the stock, where he gradually attained the position of leading juvenile and married Kate Baker. Three years ago Price joined Manager Davey's company in support of Lawrence Barrett. In 1878 he played an engagement with McCullough, and last year played principally in support of Miss Davenport.

—The Revellers is the name of the organization now being put in readiness to take the road. It is constructed after the style of the Vokes, the Troubadours, Frolics, Tourists, etc. The organization is a compact one and includes a number of established New York favorites. The play in which they appear is called Love Troubles. C. R.

# THE NEW YORK MIRROR.

## A CASUAL QUERY.

### Which Is Taken to Mart.

One day last week we received through the usual postal channels a letter making certain inquiries about the circulation of THE MIRROR. As advertisements had already too far encroached upon the space allotted to reading matter, we were unable to give our correspondent the minute attention he required, so we referred him to Josh Hart, the advertising columns of whose paper we knew to be extremely scant and meagre. We did, we thought, a purely professional thing, and did it, too, in the consciousness that no one had better reason than Hart to know actually how extensive a circulation THE MIRROR has attained.

On Tuesday we were favored by the following letter from our last week's correspondent:

30 WEST 19TH STREET, N.Y.  
AUGUST 12, 1879.

DEAR SIR.—Having looked over your paper for what I asked of you, I expected to see it, but instead of finding it, I found an answer for me to refer to Mr. Josh Hart.

I did so yesterday. He sent me the following:

Dear Sir.—You have asked Mr. Harvier for his circulation and he tells you to refer to me. I would like Mr. H. to let me know whether I keep his books or not.

I have to look out for more than one fool and I cannot look out for any more.

JOSH HART.

P.S.—I have nothing to do with (over) the Dramatic News you must not believe what he tells you.

J. H.

Mr. Harvier, are you giving me a hoax about referring to Hart? If so, I wish you would remedy it in your next issue.

J. DANIELS.

An old proverb says: "Nil nisi bonum mortuus," which, being currently applied, means: "Speak no evil of the late Josh Hart." But as Hart has been pleased to write so kind, courteous and considerate a note respecting THE MIRROR and its editor, we cannot forego some sort of acknowledgment.

We beg to state, in the first place, that Mr. Hart does not keep the books of this paper, and may add that the system of finance he inaugurated with his ill-starred "Chicago" party (collapsed in Pittsburgh A. D. 1879) would preclude forever his employment in such capacity on this paper.

That Mr. Hart has more than one fool to attend to, is no doubt true. That he cannot fully attend to them is quite clear from the following advertisement, which appeared in the New York Star of July 27:

**A GENTLEMAN WHO HAS HAD**  
many years' experience in journalism  
desires a position as editor of an established  
daily or weekly Democratic paper.

Address C. A. B.,  
P. O. Box 2067, New York City.

Though Mr. Hart speaks so bitterly of his present uncongenial occupation of being on the lookout for the fools on the News, we think it not amiss to remind him that he has acted in a way quite unbecoming a newspaper proprietor.

Why did he not give our esteemed correspondent the circulation of THE MIRROR? Is he too busy with the "fools" on his own paper, or is he afraid to? We gave the circulation of the News (over 4,200 net) last week without so much as being asked for it. Should not he do as much for the paper whose books he aspires to keep?

THE MIRROR has been compelled always to regard Hart as a monumental failure in whatever he has undertaken. He has failed as a manager, he has failed as a newspaper owner, as an actor, a business manager, a respecter of contracts, a keeper of pledges, and most of all, as a gentleman. As a looker-out for fools we are compelled to say that he is no more successful. Mr. Hart will observe on the editorial page of this week's paper the recital of some facts which any ordinary business man would have been able to foresee in one of his employees. To speak frankly, Hart has had very little to do with the News of late, and the results of his dereliction are very evident.

We cannot too sedulously and solemnly assure our esteemed correspondent that we are giving him no "hoax." We mean business, as Mr. Josh Hart of 866 Broadway has this week been made aware.

The Grand Opera House opens on the 23d with Joseph Murphy in The Kerry Gow. Emma Abbott follows on the 8th of September with her newly organized opera troupe; Tony Pastor succeeds on the 22d of September; the Florences, in The Mighty Dollar, come in on the 29th of September; Joseph Jefferson, in Rip Van Winkle, takes hold on the 6th of October, followed by Fanny Davenport on the 27th. Edwin Booth begins his engagement on the 10th of November, and he will be succeeded by E. A. Sothern. On the 5th of December McKee Rankin will appear, and on the 19th Ada Cavendish follows.

J. M. Hill was in town on Tuesday. He left Tuesday evening for Boston, where he is to meet Lawrence Barrett and decide whether the contract made in San Francisco some time since, for the latter's appearance for two years under Hill, will be carried out. It has yet to be signed. Mr. Hill continues manager of Dennan Thompson, of course, and has filled his time up to March 1.

The regular season at the Howard Atheneum, Boston, under the management of Josh Hart and B. F. Tryon, will open with O'Neil, the new play written for and acted by Scanlan and Cronin. A large combination of novelty artists also appear in the same entertainment.

## A Vast Venture.

We take much pleasure in promulgating, officially, the details of the following great scheme, which, from its originality, its disinterestedness, and its entire practicability, commends itself at once to the favorable consideration of all unpledged members of the Curbside Brigade:

We never sleep. Never? Well, never mind. Ever since THE MIRROR first beheld the blessed orb that keeps us in our weekly course, it has been its aim to accomplish something that would call down upon it the blessings of all mankind. We recognize the fact that actors and managers—being the principal supporters of this superbly conducted sheet—they (it must necessarily follow) assume toward us the enviable position of "all mankind."

For they have been good to us, have generously kept us in nuts and raisins, and have contributed so well to our exchequer that now we are almost at a loss to discover means wherein to invest our surplus wealth. We have given the subject our deepest study, and, through perfect wilderness of propositions, have been able to reach but a single feasible scheme. We may remark, en passant, that when our plans are published the entire world will rise up as one man and sing paens to our name, but, being modest, we grasp time by the forelock and peremptorily decline paens of any nature—so no paens, please. It is a well-known fact that managers and actors, during the hot Summer months, visit New York in large numbers, and that they have no regular place of meeting. Hence they have been obliged to so congregate upon the tracks of the horse-cars as to crowd them from their accustomed course. This, it will be noted, compels them to seek other cool and shady haunts wherein to dip into the lore of future speculation. Thus their last resort has been the congenial shadow of a kindly lamp-post. Even here they have been molested by the ruthless blue-buttoned minions of the law, and like Poor Jo, they have been compelled to "move on." Now mark how THE MIRROR gets in its lovely work. The money which actors and managers have so lavishly bestowed upon us we propose to return with interest, duly and truly compounded.

Be it therefore resolved: We shall institute, organize and found in our goodly city of New York, and permanently and prominently locate, a vast business palace, which shall be finished and furnished in the most gorgeous manner, and where shall meet, eat, and live all who come to New York to do their Summer's business. This, too, without price. But more—a cool breeze shall constantly blow through its portals, and St. Julien shall ebb between its walls like a Western river at springtide. Turkey and reed birds shall be perennial, and ink and paper (with our advertisement at the head) shall be free as the atmosphere we breathe.

To this purpose we bequeath three hundred thousand dollars (more will be given if required), and the only stipulation we ask of those who use our pleasure dome, shall be that they, one and all, occupy one page of advertising in THE MIRROR (price ten cents per line, payable in advance).

Thus it will at once be seen how purely disinterested are our motives. We might add that it will not be necessary for those who wish to occupy the palace to procure cards at this office. They will be asked to furnish their own cards. Fifty-two (one a week) will serve. Copy for advertisements must reach us not later than 1 p.m. on Wednesday.

Again we say, no paens, please.

The Arch Street Theatre, Philadelphia, reopens on the 1st of September, under the management of Mrs. Drew, Alice Oates English Opera company will be the first engagement, followed by Max Maretz's new English opera company, Crane and Robson, Mr. and Mrs. Florence, Joe Murphy, F. S. Chanfrau, Mr. and Mrs. McKee Rankin, and the Wallack combination. John J. Holmes continues treasurer.

Mr. Daly has rearranged L'Assommoir, or, rather, has made a new adaptation from the work and called it Demon Drink. It will be produced at the National Theatre, Philadelphia, in October, with a great east and under his immediate supervision. The piece is also now in preparation at the Boston Theatre, and has recently scored a great success in California.

The Widow Bedott party, with Nasby and Neil Burgess, are filling time very rapidly. They open at the Grand Opera House, Cincinnati, thence go to Haverly's Theatre, Chicago, and the Olympic, St. Louis. Their entire business is in the hands of C. R. Gardner, and the above is the result of his work in the past ten days, even after another agency had been at work five weeks.

Calls.—Those engaged for the Janauschek combination are requested to assemble at the Park Theatre, Boston, Mass., Aug. 25, as per card of stage manager Shirley Smith. The Alice Oates Comic Opera company are to report for rehearsal, Aug. 18, at the Arch Street Theatre, Philadelphia, Pa. The season opens Sept. 1.

Robson and Crane's company next season will consist of Harry Coulter, Charles Webb, A. S. Lipman, John Marble, Frank M. Beck, William Morris, the Misses Agnes Proctor, Alecia Robson, Nellie Boyd and Mrs. Mary Myers. William R. Hayden is the business manager.

## THE STOCK COMPANIES.

### (So Far as Organized.)

WALLACK'S, New York.—M. Barrymore, John Gilbert, William R. Floyd, E. M. Holland, Harry Beckett, J. W. Shannon, W. J. Leonard, W. A. Eyttinge, C. E. Edwin, Stella Boniface, Mme. Ponis, Effie German, Pearl Eyttinge, and Kate and Meta Bartlett.

UNION SQUARE, New York.—Charles R. Thorne, John Parselle, Harry Courtaine, W. J. Lemoyne, J. H. Stoddart, H. F. Daly, H. W. Montgomery, Walden Ramsey, W. S. Quigley, Ellie Wilton, Sara Jewett, Mrs. E. J. Phillips, Ida Vernon, Maude Harrison, Sarah Cowell, and Mrs. Wilkins.

BOOTH'S.—John Clayton, Dominick Murray, John Brougham, J. A. Kennedy, George DeVere, A. D. Bradley, Marie Prescott, Ada Gilman, Rose Coghlan, Mrs. E. L. Davenport, Maude Granger, and Nellie Mortimer.

DALY'S.—Charles Fisher, George Morton, William Davidge, Harry Lacey, H. F. Chanfrau, Walter Edmunds, John Drew, Louise Leighton, Ida Crayton and Sara Lascelles. (Incomplete.)

MADISON SQUARE.—Effie Ellser, Annie Ware, Annie Ellsler, Alfa Merrill, Blanche Galton, Florence Chase, Steele Mackaye, Jos. Frankau, Thomas Whiffen, S. W. Piercy, and C. W. Couldock.

MUSEUM, Boston.—Charles Barron, Wm. Warren, J. S. Haworth, R. E. Graham, G. W. Wilson, Alfred Hudson, J. Burrows, J. H. Jones, J. B. Mason, Willie Seymour, J. H. Ring, James Nolan, G. A. Schiller, W. Melbourne, F. E. Shannon, Annie Clark, May Davenport, Mrs. Vincent, Georgie Tyler, Sadie Martinot, Rose Temple, Alice Carle, and Misses Kate Ryan, Irving, Hattie Hill, Russell, Tucker, and Owen.

CHESTNUT, Philadelphia.—Jas. M. Hardie, Henry Lee, Charles Stanley, Frank B. Wilson, George H. Griffiths, Ernest Bertram, George Hoey, G. D. Eroll, J. F. Parker, Alice Mansfield, Mrs. J. J. Prior, and Anna Dudley. No leading lady has yet been chosen.

### An Episode of the "Agencies."

Comstock of Columbus came to New York and was talked into paying the booking fee in Wall's. Day after day he called in to see what he was to get; finally, becoming exasperated, he demanded to know what he was to receive for his \$25. Wall, seeing his exalted state, and to comb down his feathers, called to Hanley to know the reason why some attraction had not been booked with Mr. Comstock. After a whispered conversation between the two it was decided to give him the Grau and Wolfsohn Opera troupe for two nights in October, and Comstock was quieted down, and left partially satisfied. And now it was Grau and Wolfsohn's turn to growl, for upon investigation it was found that these two nights were the only two nights booked for their \$25. They became disgusted and took their business away from Wall & Hanley, who are \$50 ahead, and are really the only satisfied ones in the entire party.

### \$1,000 a Day.

For several weeks back J. H. Haverly's profits have averaged over a thousand dollars a day. His Church Choir Pinafore co. is playing in the Northwest, drawing \$800 to \$1,200 a day. His Mastodon Minstrels are en route to California, and at \$1.25 per ticket, are turning away people everywhere. In the East his "Baby Pinafore" is commanding excursion trains from neighboring towns. In his Chicago theatre the Union Square company are playing The Banker's Daughter in its third week, to over \$1,000 a performance, and the real negro minstrels at his New York theatre, although in their sixth week, still continue to draw large houses.

### The Bandmann Emigrants.

Liverpool, Aug. 9, 1879.—Sailed in steamer Arizona, Herr Daniel Bandmann, German emigrant. Destination, United States; occupation, none; intention, acting. No effects. Consigned to William Henderson, Standard Theatre, New York.

During the past few days Bartley Campbell has put the finishing touches upon his new play, which is in a prologue and four acts, located in California, entitled My Partner, and designed for Louis Aldrich and Charles T. Parsloe, who will do it at the Union Square on the 15th. It has ten characters, three being females. The central figures are two miners, who are partners. One is as rugged as a Russian bear, while the other is a young Harvard graduate. The piece depicts characters of real life in California as they actually existed eight or nine years ago, is thoroughly American in treatment, and is conspicuously free from bloodshed and bowie-knives. Aldrich plays the role of a Missourian. Bartley Campbell has already done some magnificent dramatic work on California themes, but the effects of haste in composition has always been more or less apparent. In the present case it seems not unlikely that he has made the hit he has been so long expecting, and given the stage a play entirely free from crudities. Bartley Campbell is the most thoroughly original dramatist we have, and to acquire his present position he has worked faithfully and untiringly for years. The theme he has chosen is an excellent one, and treated as he is said to have done, it will enlist immediate public attention.

—Calls.—Those engaged for the Janauschek combination are requested to assemble at the Park Theatre, Boston, Mass., Aug. 25, as per card of stage manager Shirley Smith. The Alice Oates Comic Opera company are to report for rehearsal, Aug. 18, at the Arch Street Theatre, Philadelphia, Pa. The season opens Sept. 1.

—Sam Hickey has filled a week at his theatre in Syracuse.

## The Opening Season.

The season of 1879-'80 has begun. The Comique opened its doors on Monday, and the other houses follow in quick succession. Below the houses are treated in detail.

WALLACK'S opens next Monday, with John T. Raymond in Woolifer's Root, specially prepared by George Fawcett Rowe. The cast will be as follows: Ichabod Crane, John T. Raymond; Brom Van Brunt, Frank Hardenberg; John Tappan, E. M. Holland; Baltus Van Tassell, J. W. Shannon; Dolph Haverstraw, Harry Lee; Emma, Courtney Barnes; Katrina, Kate Forsyth; Dinah, Connie Thompson; Dame Haverstraw, Mme. Ponis. The piece will hold the stage six weeks.

HAVERLY'S

is now in the last week of its Summer season with the Georgia Minstrels. Tom McIntosh's mouth has been the salient feature of the show, which has been of a good quality for Summer, and has given rare pleasure to a good many people.

On Monday Adele Belgarde makes her New York debut as Rosalind. W. E. Sheridan will play Jaques; Ben Maginley, Touchstone; Gustavus Levick, Orlando; T. E. Morris, Adam; A. Torriani, Jr., Amiens; J. R. Grismer the Banished Duke; Mrs. Skerrett, Audrey, and Helen Tracy, Celia. The Hunchback will be given on Wednesday and Ingomar on Friday night.

On Monday, the 25th, the Colville Folly troupe appears, to be followed by the Weathersby Frolics, Criterion company and J. P. Smith's Tourists.

AUGUST 25

will be notable as the date of opening of the Grand Opera House and Park. At the former Jos. Murphy, supported by Emma Wilmot, will appear in The Kerry Gow for a two weeks' season. Marion Darcy, who makes her debut at the Park Theatre on the same evening, has never appeared in New York.

She has been on the stage only two years. Her support will consist of Messrs. Joseph Wheelock, Harry Dalton, L. F. Rand, W. G. Reynier, B. T. Ringgold, W. F. Whitecar, T. J. Hind, Merce Charles, Stella Congdon and others.

NIBLO'S

will open on the 30th with Enchantment, a new spectacle now being rapidly pushed forward under the direction of the Kiralfy Brothers. J. B. Studley and Sam Hemple are among the company engaged, also Rosa Leo, the singer; Linda Verner, operatic soubrette; Mr. Campbell, tenor; O. A. Skinner, and Maggie S. Tenant. In the ballet are Mlle. Adele Cornalba, Eugenie Capalin, male impersonator, and Miles. Cornis, Ortori, Zettie and Pasta. Besides these European artists, twenty-four coryphees and a large cosmopolitan ballet, there are a number of unique specialties. The Valotte troupe of human automata, seven in number, are said to be marvels. Mlle. Molva is a renowned gymnast, and the Troupe Raja will give performances on a new instrument, the orcharinist. Rehearsals are now in progress.

BOOTH'S

will open on Sept. 1, with Mr. Boucicault's new play. The Union Square will follow on the 15th with Bartley Campbell's My Partner, and the Standard with Bandmann.

On the same evening F. W. Hofele will open the Olympic. Marie Aimee will appear for one week at the Fifth Avenue Theatre for a last farewell. On the 22d Paola Marie and Capoul are expected.

All these announcements bode a very exciting season. Within three weeks after the opening of the Fifth Avenue, Col. Mabel will inaugurate his second season of Italian opera at the Academy of Music; Mr. Daly will have his bijou theatre on Broadway ready to receive the public, and James Steele Mackaye—if money holds out and one appreciable fraction of his promises is fulfilled—will open a rebuilt Madison Square Theatre. By this time, also, the two German theatres—the Germania and Thalia—will have their season under way. Tony Pastor will have returned, and twenty-seven houses will be supplying amusement to New York.

—Adah Richmonde's troupe for this season

will include Adah Richmonde, Belle Girard, Helen Grayson, Hattie Beaudet, Minnie Beaudet, Ella Caldwell, Hattie Delano, Ella Wilson, Julian Francisco, Livingston Kent, James Sturgis, T. W. Steele, Edward Brown, C. W. Bernard, James Vincent, comedian. William H. Borst & Co. are proprietors, Andy McKay is manager, and Julie S. Morse, business manager. C. Fisher is chorus master, and there will be a chorus of sixteen voices. Prof. Carl Von Schiller, musical director of an orchestra of ten. The repertoire includes Fatinitza, Carmen and Pinafore.

—Frank I. Frayne begins his season of twenty-six weeks under the management of Charles A. Wing in Williamsburg, N. Y., Sept. 22, and ending in Toledo, O., March 17, 1880. During this period Mr. Frayne and the company engaged to support him will play through the principal cities of New York, Virginia, North and South Carolina, Georgia, Louisiana, Texas, Indiana, Michigan, Ohio, Missouri, Minnesota, Wisconsin, Kentucky, Tennessee and Illinois. The organization will be known as the Frayne-Tiffany combination, Miss Annie Ward Tiffany being leading lady. Next to Milton Nobles it is the best sensation company on the road.

—The Boston Theatre opens its season on Monday night with Haverly's Georgia Minstrels. The regular season begins, as usual, with Frank Chanfrau in Kit. Hooley's Megatherium Minstrels follow Haverly's. Among other attractions are the following: Boulogne, in which Dickie Lingard will appear. Sept. 29th, the "Boston Ideal Opera Company" will begin a four weeks' season, presenting Pinafore, Fatinitza, etc., during which time the regular dramatic company will play Andre Fortier in Philadelphia and other cities. D'Oyley Carte's English Opera company will appear at this theatre in November, Mr. Carte having arranged with Messrs. Tompkins & Hill while recently visiting Boston.

## John A. Stevens.

**An Interview with Sothern.**

"Oh, show him up at once," I said; but there seemed to be some delay in the appearance of the Lone Fisherman from Labrador, and I went out on the landing of the first story of what was once the Lotos Club House to speed the coming guests. Sothern's silvery hairs were shining at the bottom of the dusky staircase, up and down which had trooped many good fellows and celebrated men in the days when everything was lovely and the lotus leaf hung high next door to the Academy of Music. "I can hear you, but I can't see you!" his cheery voice rang out from the mysterious gloom of the lower steps, and Dundreary finally passed the Rubicon that exists inevitably in this cloister-like New York house, where light is forbidden to enter, and seated himself in what was once the picture gallery. But stay, I am wrong; Sothern never sits if he can positively help it. He "remains an Englishman" to the extent of liking to stand with his back to the fireplace, and, thus placed, joins in the conversation with such punctuation points as his nervous gesticulation is apt to supply. Dundreary's long rest has done him good, that is evident. His blue eye is clearer, his rosy face fuller than when I last saw him, something less than twelve months ago, waving his handkerchief in farewell from the deck of a White Star steamer. He is as fond of a joke as ever, that is clear, and keeps up a running fire of persiflage and anecdotes. By-and-bye, as a matter of course, the conversation turned upon the coming season, and Sothern said:

"The chief reason why I have decided to open in Brother Sam at the Park Theatre, instead of in Crutch and Toothpick, is because I must have a greater number of rehearsals for the new piece than I could possibly have if we put it on to begin the season with; it is so thin in itself that I shall depend for effect rather upon the 'business,' which it shall be my aim to originate. Then, you know, I always re-write my part more or less—in this case more. 'But,' some one will remark, taking up the book, 'this isn't the same piece.' 'Very true,' I reply, 'but what difference does that make? It's what I want.'

"Frequently I write in long speeches. When I'm scribbling alone sometimes I have all sorts of good ideas for points, but, to write at all, I must be quite alone—no one anywhere about. Some one suggested that this piece should be called *Love versus Labor*, but I think the original title is better. 'Crutch,' you know, is the stick which it is—the thing for 'swells' to carry in England. The hero is a 'swell' who has married the daughter of a self-made man, who is always advocating hard work. As I received it the play reads like a very hurried translation of a French comedy, but I have written it up, ad lib.; it is susceptible of being made screamingly funny. One of the best parts is the father-in-law, which will be played by a famously good 'old man.' I engaged for just such parts in England Mr. Blakely. He has played with me scores of times, and is quite another John Gilbert in bourgeois old men, which he is infinitely better than in aristocrats. Give Blakely a good, rattling tradesman in a temper, and his very wig stands on end with passion. He acts, you know, with his whole heart and soul. I remember his once coming to me in the wings and apologizing for swearing, and adding several speeches to his part. 'Pon my soul, Mr. Sothern,' he said, 'I forgot myself. I didn't know what I was about.' I have been similarly carried away with the scenes myself."

"Do you bring any one but Mr. Blakely?" I asked.

"Oh, yes," said Sothern, "young Compton, one of the sons of the well-known actor of that name, and a very gentlemanly fellow. His brother comes over to support Miss Neilson. Then there is Mr. Braginton, who will serve, among other things, as Mr. Blakely's substitute, and last, not least, Julia Stewart, a very charming young lady, only about seventeen, and as fresh and fair-like as possible. As Maggie, the lowland lassie, she was unquestionably the attraction of *Engaged* when it was acted at the Haymarket, and she has recently made a hit in Frank Mayo's support at Liverpool. I regard her as one of the best actresses in her line before the public. There are such a scarcity of attractive and intelligent young women on the stage, both here and abroad, that I wonder that the ranks are not recruited more rapidly from those of the ill-paid shop-girls and seamstresses, many of whom have the appearance and education for such a career."

"The play is Hamlet, but the text is varied by familiar quotations from all of Shakespeare's plays—*The Merchant of Venice*, *Two Gentlemen of Verona*, no matter what. Dundreary appears as the melancholy Dane, and the first difficulty that presents itself is the fact that the costume, having been made for Sam, doesn't fit him. All sorts of episodes occur; for instance, the footlights are accidentally extinguished, whereupon Dundreary Hamlet beckons to the shade of his royal father and remarks: 'Ghost, light the gath!' The transactions are then resumed, but Dundreary, becoming disengaged, exclaims: 'Thend thome other fellow on,' and exits with the customary skip. The third act met with the derision of the first night audience, and when I appeared before the curtain I could not make myself heard, so I retired. Then Burnand came out and was hissed; then I answered to their calls for me, though I was never so grossly insulted in the whole course of my life."

"Pon my word, ladies and gentlemen," I said, "it's a little difficult to understand what you do want." "We kissed the author," they said. Then they gave me rounds of applause. "Well, what do you want?" I asked. "Cut out the third act," they said. "Very well, I will to-morrow night." "We'll come," was the response. In fact, we held quite an extended conversation."

Sothern says that the piece which H. J. Byron was to have written for him was off, the dramatist having sent word that he could not work out the suggestions which he had received. Byron is overworked and obliged to take a rest. Sothern describes him as alike one of the most industrious and brilliant of men. "It is an absolute pleasure to Byron," he says, "to hear the sound of his pen on paper, and he talks so cleverly that very few people venture to say much in his presence. Indeed, he has few intimates, and I doubt if more than three or four people know his private address. I dined at his house shortly before I left England, and everything that his wife said or I said, or even the servant said, led to a brilliant bit of repartee. Did you ever hear his rejoinder shortly after he had retired from the management of the Theatre Royal, decidedly out of pocket? He was saying he was ill. 'Take castor oil,' some suggested. 'No, theatre oil (royal) is enough,' he replied in a flash. Whenever anything strikes him as good he will excuse himself, withdraw from the table, make a memorandum, and then resume his place; so he may be said to be working all the time.

"Byron finishes a piece very quickly as a rule; were he a Frenchman, he would have a collaborateur, for his plots are inferior to his dialogues. Does Byron act well? He can scarcely be called an actor—he is a novice. He always writes a play calculated to show Byron off just as he is, giving himself witty dialogue, and taking care that his part shall not be very long; the other personages revolve about him, and he gets through very well. When he writes a piece for me he will subordinate the other parts to mine, although I tell him to give me a good play and not to mind the character; I will take care of that. W. S. Gilbert is writing a play for me now; he was greatly disappointed that I was unable to appear here in *Engaged*, by reason of my illness. Gilbert came to write a comedy; his pen must always be dipped in vitriol. His work is polished beyond that of any dramatist of the day, however; he writes very deliberately, and a play does not issue from his hands for several months. Some years ago he wrote a piece for me which he wished to stipulate must be brought out under his stage direction, but I object to that decidedly, although I wrote him I should be glad to receive any suggestions he might have to offer.

"As to Brother Sam, I am quite as sure of my effects in it as in Dundreary, so that need not concern me much. The only thing is they always want more telegrams than the six I have ready, and it is a puzzle to get another that shall be a 'nailer.' Another piece of the Dundreary series is Dundreary's Private Theatricals, which Burnand wrote from suggestions furnished by me, and I brought out originally in Liverpool; he made the mistake, however, of adding a third act, although I told him it would be a mistake. Nothing could be funnier than the transactions of the second act, and any attempt to follow them by other episodes must almost necessarily fall flat. Dundreary gives private theatricals, and Sam, who finds himself unable to be present at the last moment, sends men down from London to put up the stage, etc.

"Sometimes one comes across a performer whom it is a pleasure to act with, such as little Nelly Moore; poor little soul, she's dead now! She was in the ballet at Glasgow when I first saw her. I heard her speak two or three lines, and immediately telephoned to Buckstone that she would be the Ada Ingots of David Garrick, with which I was to open the Haymarket. He thought I was mad to bring on an unknown actress when an experienced one was engaged, but I won the day by saying that unless my protege was the Ada I would not appear. Well, Nelly Moore came out and made what was really the hit of the piece; it needed just such an ingenue—and she was the best I ever saw—to realize the character of the young girl whom Garrick enjoys to return to her father's home. She was not pretty save at night before the footlights, when she lighted up well; at rehearsal her smooth, flaxen hair, sore eyes and pimpled face were scarcely prepossessing and she had no conversation. But she could adopt a suggestion in a manner that delighted one. I used to sit and watch her at rehearsals, perfectly fascinated by the embodiment she gave to my ideas. Indeed, in 'coaching' her I neglected my own part, and it was not until the papers woke me up to that fact that I pitched in and improved on my first efforts as David Garrick. Nelly Moore needed some one to show her what to do. After I left London she lost caste professionally, for she had no creative powers. But in point of realizing what she was told, she was imitable. A sister of hers, Louisa Moore, after ward came to this country. You may remember they used to call her the 'champion weepist.'

Sothern says that for some time after he was prostrated in London he was so exhausted that he used to lie in bed all day reading. His sister, Mrs. Cowen, who accompanied him on his journey to Italy, succeeded in rousing him from this depressed condition,

and gradually he began to mingle with the people they met at Rome and elsewhere. He had been idle for so long, however, that he began to have an idea that the Sothern the world knew was dead and buried; he experienced, indeed, in his reappearance at the Theatre Royal, Haymarket, all the agonizing torments of a debutant. When he made his entrance as Dundreary he was greeted with so many rounds of applause that he had time to recover from his extreme nervousness, not to speak of a grateful sense of the fact that Sothern was not forgotten. His engagement, although it was in Lent, was the most successful, save his first one, that he had ever played in London. Thanks to John S. Clarke's inducements, he carried away the hon. share. He has signed at the Haymarket, he tells me, for fourteen years. When I laughed over this he said: "I know I shall be dead long before that, but I actually did play an eight months' engagement ten years in succession at the Haymarket."

WILL STUART.

**Foreign Amusement Notes.**

Paul Roger will succeed his father, who died lately, as director of the Paris Vaudeville.

The Opera House at Geneva, Switzerland will be finished and opened during October with Laecombe's opera, *Winkelried*.

Mlle. Fiorette, well-known as a dancer in London opera for some years, died recently in Milan, Italy, of consumption. She was the wife of Verger, an opera baritone.

Vaucolell succeeded Halanzier as manager of the Paris Grand Opera House on the 16th, presenting the opera *La Juive*. President Grevy occupied the State box and had a long talk with the new manager.

Theatricals in London are unduly dull.

The regular stock company has replaced the Comedie Francaise troupe at the Gaiety,

presenting the burlesque *Pretty Esmeralda* in seven acts and twelve tableaux, at the Theatre Les Bouffes-du-Nord, Paris.

Vaucolell succeeded Halanzier as manager of the Paris Grand Opera House on the 16th, presenting the opera *La Juive*. President Grevy occupied the State box and had a long talk with the new manager.

Theatricals in London are unduly dull.

The regular stock company has replaced the Comedie Francaise troupe at the Gaiety,

presenting the burlesque *Pretty Esmeralda* in seven acts and twelve tableaux, at the Theatre Les Bouffes-du-Nord, Paris.

Vaucolell succeeded Halanzier as manager of the Paris Grand Opera House on the 16th, presenting the opera *La Juive*. President Grevy occupied the State box and had a long talk with the new manager.

Theatricals in London are unduly dull.

The regular stock company has replaced the Comedie Francaise troupe at the Gaiety,

presenting the burlesque *Pretty Esmeralda* in seven acts and twelve tableaux, at the Theatre Les Bouffes-du-Nord, Paris.

Vaucolell succeeded Halanzier as manager of the Paris Grand Opera House on the 16th, presenting the opera *La Juive*. President Grevy occupied the State box and had a long talk with the new manager.

Theatricals in London are unduly dull.

The regular stock company has replaced the Comedie Francaise troupe at the Gaiety,

presenting the burlesque *Pretty Esmeralda* in seven acts and twelve tableaux, at the Theatre Les Bouffes-du-Nord, Paris.

Vaucolell succeeded Halanzier as manager of the Paris Grand Opera House on the 16th, presenting the opera *La Juive*. President Grevy occupied the State box and had a long talk with the new manager.

Theatricals in London are unduly dull.

The regular stock company has replaced the Comedie Francaise troupe at the Gaiety,

presenting the burlesque *Pretty Esmeralda* in seven acts and twelve tableaux, at the Theatre Les Bouffes-du-Nord, Paris.

Vaucolell succeeded Halanzier as manager of the Paris Grand Opera House on the 16th, presenting the opera *La Juive*. President Grevy occupied the State box and had a long talk with the new manager.

Theatricals in London are unduly dull.

The regular stock company has replaced the Comedie Francaise troupe at the Gaiety,

presenting the burlesque *Pretty Esmeralda* in seven acts and twelve tableaux, at the Theatre Les Bouffes-du-Nord, Paris.

Vaucolell succeeded Halanzier as manager of the Paris Grand Opera House on the 16th, presenting the opera *La Juive*. President Grevy occupied the State box and had a long talk with the new manager.

Theatricals in London are unduly dull.

The regular stock company has replaced the Comedie Francaise troupe at the Gaiety,

presenting the burlesque *Pretty Esmeralda* in seven acts and twelve tableaux, at the Theatre Les Bouffes-du-Nord, Paris.

Vaucolell succeeded Halanzier as manager of the Paris Grand Opera House on the 16th, presenting the opera *La Juive*. President Grevy occupied the State box and had a long talk with the new manager.

Theatricals in London are unduly dull.

The regular stock company has replaced the Comedie Francaise troupe at the Gaiety,

presenting the burlesque *Pretty Esmeralda* in seven acts and twelve tableaux, at the Theatre Les Bouffes-du-Nord, Paris.

Vaucolell succeeded Halanzier as manager of the Paris Grand Opera House on the 16th, presenting the opera *La Juive*. President Grevy occupied the State box and had a long talk with the new manager.

Theatricals in London are unduly dull.

The regular stock company has replaced the Comedie Francaise troupe at the Gaiety,

presenting the burlesque *Pretty Esmeralda* in seven acts and twelve tableaux, at the Theatre Les Bouffes-du-Nord, Paris.

Vaucolell succeeded Halanzier as manager of the Paris Grand Opera House on the 16th, presenting the opera *La Juive*. President Grevy occupied the State box and had a long talk with the new manager.

Theatricals in London are unduly dull.

The regular stock company has replaced the Comedie Francaise troupe at the Gaiety,

presenting the burlesque *Pretty Esmeralda* in seven acts and twelve tableaux, at the Theatre Les Bouffes-du-Nord, Paris.

Vaucolell succeeded Halanzier as manager of the Paris Grand Opera House on the 16th, presenting the opera *La Juive*. President Grevy occupied the State box and had a long talk with the new manager.

Theatricals in London are unduly dull.

The regular stock company has replaced the Comedie Francaise troupe at the Gaiety,

presenting the burlesque *Pretty Esmeralda* in seven acts and twelve tableaux, at the Theatre Les Bouffes-du-Nord, Paris.

Vaucolell succeeded Halanzier as manager of the Paris Grand Opera House on the 16th, presenting the opera *La Juive*. President Grevy occupied the State box and had a long talk with the new manager.

Theatricals in London are unduly dull.

The regular stock company has replaced the Comedie Francaise troupe at the Gaiety,

presenting the burlesque *Pretty Esmeralda* in seven acts and twelve tableaux, at the Theatre Les Bouffes-du-Nord, Paris.

Vaucolell succeeded Halanzier as manager of the Paris Grand Opera House on the 16th, presenting the opera *La Juive*. President Grevy occupied the State box and had a long talk with the new manager.

Theatricals in London are unduly dull.

The regular stock company has replaced the Comedie Francaise troupe at the Gaiety,

presenting the burlesque *Pretty Esmeralda* in seven acts and twelve tableaux, at the Theatre Les Bouffes-du-Nord, Paris.

Vaucolell succeeded Halanzier as manager of the Paris Grand Opera House on the 16th, presenting the opera *La Juive*. President Grevy occupied the State box and had a long talk with the new manager.

Theatricals in London are unduly dull.

The regular stock company has replaced the Comedie Francaise troupe at the Gaiety,

presenting the burlesque *Pretty Esmeralda* in seven acts and twelve tableaux, at the Theatre Les Bouffes-du-Nord, Paris.

Vaucolell succeeded Halanzier as manager of the Paris Grand Opera House on the 16th, presenting the opera *La Juive*. President Grevy occupied the State box and had a long talk with the new manager.

Theatricals in London are unduly dull.

The regular stock company has replaced the Comedie Francaise troupe at the Gaiety,

presenting the burlesque *Pretty Esmeralda* in seven acts and twelve tableaux, at the Theatre Les Bouffes-du-Nord, Paris.

Vaucolell succeeded Halanzier as manager of the Paris Grand Opera House on the 16th, presenting the opera *La Juive*. President Grevy occupied the State box and had a long talk with the new manager.

Theatricals in London are unduly dull.

The regular stock company has replaced the Comedie Francaise troupe at the Gaiety,

presenting the burlesque *Pretty Esmeralda* in seven acts and twelve tableaux, at the Theatre Les Bouffes-du-Nord, Paris.

Vaucolell succeeded Halanzier as manager of the Paris Grand Opera House on the 16th, presenting the opera *La Juive*. President Grevy occupied the State box and had a long talk with the new manager.

Theatricals in London are unduly dull.

The regular stock company has replaced the Comedie Francaise troupe at the Gaiety,

## PROFESSIONAL CARDS.

**M**AUDE BRANSCOMBE,  
Soubrettes and Juveniles.  
May be addressed at this office

**M**ISS ESTELLE MORTIMER,  
Specially engaged for  
Little Buttercup.  
In H. M. S. Pinafore.

**M**ABEL JORDAN,  
Disengaged.  
Address this office

**M**ISS NINA FREETH,  
Character Business and Soubrette.  
Address this office

**M**ISS MARIE CLARA HASTINGS,  
Leading Lady during the past Season,  
With Boniface's "Soldier's Trust."  
Address at MIRROR Office.

**M**ARIE GORDON,  
As Jo.  
in That Lass o' Lowrie's.  
Permanent address at this office.

**M**ISS LOUISE LEIGHTON,  
Daly's Theatre, 1879-80.  
Permanent address,  
12 Union Square, N. Y.

**M**ISS ADELAIDE CHERIE,  
Lady Fairfax in Diplomacy,  
30 East Fourteenth Street, N. Y.

**M**INNIE LEE,  
Serio-comic and Balladist.  
Permanent address,  
52 Bond Street, New York City.

**M**OLLIE WILLIAMS,  
Late Fifth Avenue Theatre.  
Character Business and Comedy.  
Address agents, BROWNS & BARNES.

**N.** S. WOOD,  
As Boy Detective,  
And other Specialties.  
Address this office.

**O**GDEN STEVENS,  
245 West 14th Street,  
New York.

**P**EARL EYTINGE,  
Permanent address,  
12 Union Square,  
New York.

**R**OSE LISLE,  
Address care C. R. GARDNER.

**R**ANDOLPH MURRAY,  
With the J. H. Wallack Co.,  
ensuing season, in Shakespeare's Comedy of Errors.  
Address care this office.

**S**AM DEVERE,  
Address at his office.

**S**AIRA LASCELLES,  
Daly's Theatre, 1879-80.  
Permanent business address,  
12 Union Square, N. Y.

**T**HOS. W. MOORE,  
Treasurer Harry Miner's Theatre,  
165 & 167 Bowery, N. Y.  
Residence, 208 E. 14th St.

**V**ENIE G. CLANCY,  
Leading Female Roles,  
with Rice's Extravaganza Co.  
Traveling.

**W**ALTER EDMUND,  
Daly's Theatre.  
Season 1879-80.

**W.** S. HARKINS,  
And LENOIR BIGELOW.  
Juv'ile and Singing business.  
Address this office.

**W.** H. CROMPTON,  
Stage Manager,  
Season of 1878-79,  
Broadway Theatre, N. Y.

**W**ILLIAM HORACE LINGARD,  
Australia.  
Address care MIRROR,  
12 Union Square, N. Y.

**W.** D. TURNER,  
Comedy and Character,  
Address this office.

**W.** H. SINGLETTON,  
Assistant Stage Manager,  
"Evangeline" Opera Bouffe Combination,  
Third Season.

**S**AMUEL W. PIERCY,  
Leading Business.  
Madison Square Theatre.

Season of 1879-80.

**M**ISS MARIE PRESCOTT,  
Leading Lady.  
Engaged for Season 1879-80.

Booth's Theatre.  
Address at MIRROR Office

**M**R. JOHN FIRTH,  
English and American  
CUSTOM SHIRTS TO ORDER.  
12 UNION SQUARE, N. Y.

THEATRICAL WORK A SPECIALTY.

**W**ILLIAM WALL, JR., JOHN PARDY, C. P. DEGARMO,  
WALL, PARDY & DEGARMO.  
THEATRICAL PROGRAMMES.  
AND GENERAL ADVERTISING AGENTS.  
14 Union Square, New York City.

Controlling interest in the principal Theatrical Programmes throughout the country.  
Special privilege: Haverly's Mastodon Minstrels. For advertising space address,  
WALL, PARDY & DEGARMO, as above.

**J**OHN REYNOLD  
LAGER BEER, WINE & LUNCH ROOM,  
BILLIARDS.  
THEATRICAL RESORT.  
On Union Square, the Head-quarters of the  
Theatrical Fraternity in New York  
12 UNION SQUARE.

**U**NGER'S  
PRACTICAL WATCHMAKER AND  
JEWELER,  
76 BLEECKER STREET, near Broadway, N. Y.  
Watches, Clocks, Jewelry, Musical Boxes,  
etc., repaired. All orders promptly attended to.  
Repairing done on the premises. Satisfaction guaranteed.  
THEATRICAL REPAIRING A SPECIALTY.  
Special rates to the Profession.

## HALLS AND OPERA HOUSES.

## SINK'S OPERA HOUSE.

ROME, N. Y.

**A**. J. SINK..... Proprietor.

A seating capacity of 1482. Lighted by gas.  
Thirty two changes of scenery. Three dressing  
rooms. Rent per night \$35, including box  
agent, ushers, door tenders, police and stage  
hands.

## ACADEMY OF MUSIC.

GREENVILLE, S. C.

500 OPERA CHAIRS. SEATING CAPACITY 800.

Address all communications to

W. E. SPEIR, Manager,

Greenville, S. C.

## NATIONAL THEATRE.

CINCINNATI, OHIO.

W. L. ALLEN..... Lessee and Manager.

S. S. HINKLE..... Treasurer

Entirely repainted and decorated throughout.  
One large auditorium in Cincinnati. Having  
the largest audience on main stage. Popular  
and central theatre of the city. The largest  
first-class theatre in the city. Playing large  
novel and sensational attractions, and having  
dress circle, parquette, balcony and gallery.

## OWENS' ACADEMY OF MUSIC.

CHARLESTON, S. C.

All business communications should be ad-  
dressed to

J. M. BARRON, Business Manager,

347 Hollis Street, Baltimore, Md.

## A. R. SAMUELLS.

Mozart Garden.

Brooklyn.

## HYDE &amp; BEHMAN.

Proprietors and Managers

Hyde & Behman's Theatre.

## NEW YORK AMUSEMENTS.

## HAVERLY'S THEATRE.

Cor. 14th St. and Sixth Ave.

J. H. HAVERLY..... Proprietor

## LAST WEEK.

## UNPRECEDENTED SUCCESS.

THE SUMMER FUREO.

HAVERLY'S MINSTRELS

HAVERLY'S MINSTRELS

HAVERLY'S GENUINE MINSTRELS

HAVERLY'S COLORED MINSTRELS

HAVERLY'S MINSTRELS

HAVERLY'S MINSTRELS

## LAST WEEK.

## EIGHT END MEN.

THIRTY ARTISTS.

Every evening, and Wednesday and Saturday  
Matinees.

Monday evening next, Adie Belgarde at  
Roseland.

## HARRY MINER'S NEW THEATRE.

165 AND 167 BOWERY.

NEW YORK.

Artists please address

HARRY MINER

Sole Proprietor and Manager.

## THE LONDON.

235 and 237 Bowery, opposite Prince st.

## THEATRE OPEN ALL THE YEAR ROUND.

Artists wishing one or two weeks, please ad-  
dress as above. Artists of ability and reputa-  
tion will do well to apply at once for dates.

THOMAS DONALDSON, Manager.

## VOLKS GARDEN.

199 and 201 Bowery, opposite Spring st.

## THE LONDON MUSIC HALL OF AMERICA.

## OPEN ALL THE YEAR ROUND.

## MRS. PAUL FALK..... Proprietress.

WM. T. GIESELBERG..... Manager.

GEORGE T. SHAW..... Stage Manager.

Strictly first-class VARIETY talent in all  
branches. None others accepted after first  
night. Business must be sent in a few days in  
advance. All artists must have a net.

## MISCELLANEOUS.

## PAULDING BOSS

## OF ALL BILL POSTERS.

7 AND 9 ANN STREET, N. Y.

## MATHESIUS &amp; WEIGAND,

ARTISTIC

Lithographers & Printers,

144 CHAMBERS STREET, NEW YORK.

PROCESS DRAWING a specialty. Done at  
short notice. Estimates cheerfully furnished.

D. TURNER,  
THEATRICAL WORK A SPECIALTY.

WM. WALL, JR., JOHN PARDY, C. P. DEGARMO.

WALL, PARDY & DEGARMO.

THEATRICAL PROGRAMMES.

AND GENERAL ADVERTISING AGENTS.

14 Union Square, New York City.

Controlling interest in the principal Theatrical

Programmes throughout the country.

Special privilege: Haverly's Mastodon Min-

strels. For advertising space address,

WALL, PARDY & DEGARMO, as above.

JOHN REYNOLD

LAGER BEER, WINE & LUNCH ROOM,

BILLIARDS.

THEATRICAL RESORT.

On Union Square, the Head-quarters of the

Theatrical Fraternity in New York

12 UNION SQUARE.

UNGERS PRACTICAL WATCHMAKER AND

JEWELER,

76 BLEECKER STREET, near Broadway, N. Y.

Watches, Clocks, Jewelry, Musical Boxes,  
etc., repaired. All orders promptly attended to.

Repairing done on the premises. Satis-

factions guaranteed.

THEATRICAL REPAIRING A SPECIALTY.

Special rates to the Profession.

Danas

Theatrical Photographs.

SIXTH AVENUE & FOURTEENTH STREET,

NEW YORK

## MISCELLANEOUS.

## COMMUNICATIONS FOR

## MARY ANDERSON

Should be addressed care of

HAMILTON GRIFFIN,

Business Manager,

MIRROR Office, 12 Union Square.

Miss Anderson's Fifth Starring Season be-

gins on or about September 1.

TO MANAGERS

Seeking Musical Novelty,

IS OFFERED

## AN ORIGINAL OPERA

IN THREE ACTS.

Novel in Subject,

Novel in Plot,

Novel in Treatment,

Novel in Characters,

Novel in Costume,

Novel in Scenery,

Strongly charged with the spirit of the times.

Of the Opera the editor of a leading Musical</

## THE NEW YORK MIRROR.

ANOTHER DECIDED NOVELTY!

THE DRAMATIC, MUSICAL, TERPSICHOREAN, COMICAL COMBINATION

— ENTITLED —

## “THE REVELLERS,”

COMBINING THE PRINCIPAL ACKNOWLEDGED FEATURES OF

“THE VOYES,” “THE TROUBADOURS,” AND “THE FROLIQUES,”  
IN ONE GRAND ENSEMBLE.

ARRANGED BY A POPULAR AMERICAN AUTHOR.

INTRODUCING SONGS, DANCES, TRIOS, IMITATIONS, COMICALITIES AND ECCENTRICITIES, WOVEN INTO A  
TWO-ACT FARICAL COMEDY, ENTITLED

## LOVE'S TROUBLES,

— ILLUSTRATED BY —

A Corps of Acknowledged New York Favorites.

ADDRESS ALL BUSINESS COMMUNICATIONS TO

C. R. GARDINER, MIRROR BUILDING, 12 UNION SQUARE, NEW YORK.

NEIL  
BURGESS

ECCENTRIC CHARACTER COMEDIAN.

IN D. R. LOCKE'S ("NASEBY'S") NEW COMEDY,

WIDOW BEDOTT;

op.

A HUNT FOR A HUSBAND.

Permanent address,  
STURTEVANT HOUSE, N. Y.A GENUINE NOVELTY.  
THE WORLD RENOWNED AND ALWAYS  
POPULARHYER SISTERS  
Operatic Combination,  
Under management of WILLIAM FITZGERALD.Appearing this season in the principal cities  
of the country for the first time in

H. M. S. PINAFORE.

Presented by Picked Musical Company.  
Besides Pinafore, the Hyer Sisters will re-  
tain the previous repertoire of unparalleled  
popular successes.OUT OF BONDAGE,  
As played everywhere throughout the United  
States and Canadas.H. M. S. PINAFORE AND OUT OF BONDAGE.  
Address all business communications to  
WILLIAM FITZGERALD,  
Care of C. R. Gardner,  
12 Union Square, N. Y.

THE GREATEST DRAMATIC ATTRACTION FOR 1879-80.

AMERICA'S MOST TALENTED ARTISTS,

MRS. D. P. BOWERS AND  
MISS CHARLOTTE THOMPSON

who will appear (in conjunction) in a series of legitimate characters, supported by an UNUSUALLY STRONG DRAMATIC COMPANY, under the management of W. H. POWER. Managers wishing to arrange for this great combination address

W. H. POWER, care Wall &amp; Hanley, 14 Union Square, New York.

THE TOURISTS  
IN THE PULLMAN PALACE CAR.

An organization comprising some of the very best artists in the Profession—such as WILLIAM MESTAYER, AUGUSTUS J. BRUNO, NICHOLAS J. LONG, WILL H. BRAY, JAMES BROWN, MISS MARY ROSE, (the famous singer since her opera triumphs in Europe), MISS ETHEL LYNTON, MISS JENNIFER REIFFERTH, MISS MAY LIVINGSTON, and others. Magnificent Lithographs and Pictorial Printing. Time already filled in New York, Philadelphia, Boston, Brooklyn, Baltimore, Washington, Cincinnati and Pittsburg.

The piece abounds in MUSIC and FUN, comprising COMEDY, BURLESQUE, OPERA, SATIRE, CARICATURES, &amp;c., &amp;c., by a Company far superior to any similar organization.

Managers may address JOHN P. SMITH, Manager, Union Place Hotel, New York.

DENMAN

## THOMPSON

AT REST FOR THE SUMMER.

Address, till September 1, Swanson, N. H.

J. M. HILL, Permanent address,  
Clark and Madison Streets, Chicago, Ill.

THE ELECTRIC LIGHT.

## MINNIE FARRELL.

PERMANENT ADDRESS:

Box 228, Baltimore, Md.

JENNIE HUGHES,

PERMANENT NEW YORK CITY ADDRESS,

52 BOND STREET.

THE ONLY FIRST-CLASS THEATRES IN ST.  
LOUIS, MO.

## OLYMPIC THEATRE,

CHAS. A. SPAULDING, Proprietor &amp; Manager.

## GRAND OPERA HOUSE,

JNO. W. NORTON.....Proprietor &amp; Manager.

Address all communications to

JNO. W. NORTON,  
Care of Horace Wall, 14 Union Square.

## THE ORIGINALS OF REFINED MINSTRELSY.

CONSPICUOUS AND SOLITARY IN ITS ORIGINALITY.

Defying Imitation and Destroying Comparison.

HAVERLY'S UNITED  
MASTODON MINSTRELS.

40 PERFORMERS 40

J. H. HAVERLY.....Proprietor, WM. FOOTE.....Manager.

## THE BIGGEST AND BEST IN THE WORLD.

WITH NO FADED FAVORITES, AND NO PAST CELEBRITIES,  
BUT ALL THE GREAT ARTISTS OF THE PRESENT DAY, WITH BRAINS  
TO CONCEIVE AND TALENT TO EXECUTE.

FURNISHING FRESH FEATURES FOR FEEBLE FOSSILS TO IMITATE.

AND

NEW AND NOVEL SENSATIONS IN UNLIMITED PROFUSION.

## THE GREAT AND ONLY FORTY.

“The Record of the Past a Guarantee of the Future.”

WEATHERSBY-GOODWIN  
FROLIQUES.

THE CARDINAL SUCCESS OF THE PAST SEASON.

COMPRISING

ELIZA WEATHERSBY and N. C. GOODWIN, Jr.

SUPPORTED BY A SPECIAL COMEDY AND OPERATIC COTERIE.

1879 Augmented and Perfected for 1880

Vicing with organizations of the best and largest ensemble in novelty and excellence.  
Engagements now closed for New York, Brooklyn, Boston, Chicago and other centres.  
For time, terms, etc., address

JNO. E. WARNER, Business Manager, 13 W. 9th Street, N.

C. RANDOLPH GARDINER,  
MANAGERS' AGENT,

PERMANENTLY LOCATED, No. 12 UNION SQUARE, NEW YORK.

Representing the principal amusement managers in the U. S. and Canada, and furnishing  
all open dates in nearly every Theatre or Opera House.  
AGENT for the National Printing Co., Chicago, Ills.  
AGENT for several popular authors.  
AGENT for many of the most prominent MUSICAL and DRAMATIC ATTRACTIONS.Engagements procured for stars; also amateur and professional musical and dramatic  
artists.MATTIE VICKERS,  
“The Aimee of America,”  
CHARLES ROGERS,  
In the New Serio-Comic Play, in Three Acts, entitled  
STAR; OR, PASTE AND DIAMONDS!Written expressly for them by the popular dramatist, Mr. CHARLES GAYLER, author of  
Fritz, Carl the Fiddler, The Comic Soogah, American Cousin at Home, &c., &c. The play  
which contains all the elements which have made Mr. GAYLER's former works so successful,  
is replete with character, interest, strong situations and powerful incidents, combining in a  
remarkable degree, FUN and PATHOS, and will introduce MATTIE VICKERS and CHARLES  
ROGERS in their popular and original SPECIALTIES, SONGS and IMPRESSIONS, bringing  
into requisition the talents ofLET A FIRST-CLASS COMPANY  
which has been carefully selected, commence the season September 8, Academy of Music,  
Buffalo. Managers of Theatres and Circuits having open dates may address  
FRANK C. GAYLER, Manager, 12 Union Square, N. Y.BLOOMS'  
THEATRICAL SUPPLY,  
338 AND 340 BOWERY, NEW YORK.Just received per European steamer some of the  
most elegant and most novel designs in opera length  
Silk Hose. Combination of color and artistic design  
have never been equalled.It would be impossible to give a minute description,  
as the designs are entirely new and have never  
been in the American market before.We have now in stock a complete line of our  
celebrated Silk Tights, in all colors and combinations,  
either in fine or heavy grade.

Spun Silk Tights.....	\$ 5.00
American Silk Tights.....	7.00
French ".....	8.00
English ".....	9.00
Italian ".....	10.00
Our Extra Heavy XX.....	10.00

Our line of Cotton Tights is now complete, and  
can offer them for less than any other House in the  
country.

Flesh Cotton Tights... \$1.35

" " Shirts... 1.35 or \$15 per doz.

White " Tights... 1.35

" " Shirts... 1.35

English Super Stout Cotton Tights.... \$1.60

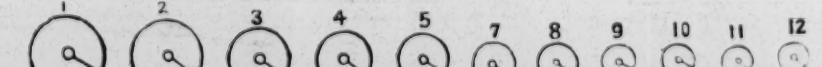
" " " Shirts... 1.50

Superfine Cotton Tights..... 1.75

" " Shirts... 1.75

Lisle Tights..... 3.25

" Shirts... 3.25

WORSTED TIGHTS AND SHIRTS  
All colors..... \$1.50 each, \$3.00JUST RECEIVED, AN ELEGANT LINE OF SATINS, SILKS, VELVETS, GOLD AND SILVER LACES  
AND FRINGES, &c., &c.

GENUINE FRENCH SPANGLES, \$1.50 PER POUND.

BLOOMS', 338 &amp; 340 Bowery, N. Y.